

The Illustrated LONDON NEWS

THE ILLUSTRATED
LONDON NEWS
THE WORLD'S
BEST
BUILDINGS
PART ONE

MAY 1984 £1.20

Alexander MacLeod
LORD CARRINGTON'S NATO HOPES

Susan Larkin
PUB SIGNS OF THE TIMES

Judy Astor
THE HARMONY OF KNIGHTSHAYES

The Counties:
**STEVE RACE'S
LINCOLNSHIRE**



Guide to what's on in May

BRIEFING



Exhilarates from 0-127 mph.

The Alfa Romeo GTV6 can fire anyone's imagination, from standstill to a 127 mph† top speed.

The classic sporting lines echo the throaty performance delivered by the 2.5 litre, 160 bhp V6 engine with electronic fuel injection.

Slip into the first of five gears and you're ready to power up to 60 mph in 8.1 seconds†.

But there's more to the GTV6 than devastating power, computerised technology has mathematically balanced the weight distribution between the front mounted engine

and the rear mounted gear-box and axle.

This transaxle unit is mounted into a de Dion frame and is complemented by the Watts Parallelogram suspension linkage that keeps the wheels parallel under all load conditions to give greater tyre adhesion.

This means maximum engine power can be safely exploited through S-bends as

well as up M-ways.

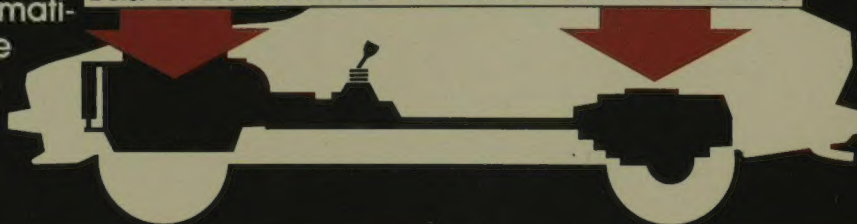
The GTV6 is a true sports car with the handling, roadholding, speed and endurance that has set 17 UK records.

From 50 to 5,000 non-stop miles.

Sink into the elegantly contoured seats, lower the electric windows, open the sunroof and switch on to the ride of your life in an environment designed for high speed travel.


An exhilarating performance that's at your nearest Alfa Romeo dealer.

EQUAL WEIGHT DISTRIBUTION FOR CONSISTENT HANDLING



GTV

THE ART OF TECHNOLOGY

Alfa Romeo 

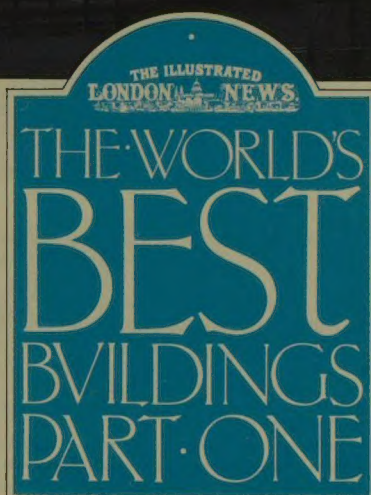
†Manufacturer's figures. Model illustrated is the Alfa Romeo GTV6 £10,950, also available GTV 2.0 £8,800. For further information and address of your nearest dealer phone the Alfa Romeo Hotline on 01-897 6958.

The Illustrated LONDON NEWS

Number 7030 Volume 272 May 1984



THE ILLUSTRATED
LONDON NEWS



International architecture top 20.



Lord Carrington takes on Nato.



Pubs and the signpainter's art.

The world's best buildings: Part 1

50

To mark the Festival of Architecture, which celebrates the 150th anniversary of the founding of the RIBA, the top 20 buildings of the world have been selected by prominent people with an interest in architecture.

Cover illustration by Michael Bennett.

Encounters

24

Roger Berthoud meets four Asian immigrants—Swraj Paul, Gulu Lalvani, Mahmud Sipra and Abdul Shamji—who have all become self-made millionaires since arriving in Britain.

Monitoring the Reuters bonanza

27

Norman Moss finds that the flotation of Reuters shares will not only change the fortunes of the Press, but highlight the agency's role as a source of financial information.

Glyndebourne jubilee

28

Margaret Davies surveys the achievements of the past half century and prospects for the future.

Lord Carrington's Nato hopes

30

Alex MacLeod interviews the new Secretary-General of Nato.

A rural railway at risk

34

Howard M. Beck examines the reasons for the possible closure of the Settle to Carlisle railway.

The counties: Lincolnshire

37

Steve Race continues our series on British counties with his personal view of Lincolnshire.

Inside St Thomas's

45

Maureen Green sees how St Thomas's Hospital maintains its reputation as a centre of excellence while threatened with reduced funding.

Painting pub signs of the times

60

Susan Larkin meets the anonymous artists who paint pub signs for Britain's major breweries.

The harmony of Knightshayes

65

Judy Astor describes the gardens in Devon started by Sir John and Lady Heathcoat Amory which are continuously evolving.

Property: Ursula Robertshaw on a place in the country	7
Comment	15
For the record	16
Window on the world	17
Our notebook by Sir Arthur Bryant	23
100 years ago	23
Letters to the Editor	26
For collectors: Precious commemoratives by Ursula Robertshaw	64
Archaeology: Uncovering Milan's ancient heritage by David Andrews	70
Travel: In southern Norway by David Tennant	74
Mark Kidel on the firewalkers of Macedonia	75
Wine: Watch on the Rhône by Peta Fordham	78
Money: In search of order by David Phillips	81
The sky at night: Patrick Moore on the violent world of Venus	82
Motoring: Transmission transformed by Stuart Marshall	83
Books: Reviews by Robert Blake, Harriet Waugh & others	84
Chess: John Nunn on making a come-back	86
Bridge: When silence is golden by Jack Marx	87

BRIEFING

Everything you need to know about entertainments and events in and around London: Calendar of the month's highlights (89), Theatre (90), Cinema (92), Opera (94), Ballet (95), Classical Music (96), Popular Music (97), Museums (98), London Miscellany (99), Sport (100), Art (101), Shops (102), Hotels (103), Restaurants (104), Out of Town (106).

Elm House, 10-16 Elm Street, London WC1X 0BP. Telephone 01-278 2345

BROWNS

**SPECIALISTS IN RURAL & COUNTRY PROPERTY
IN S.E. KENT**



ATTRACTIVE GEORGIAN
STYLE FAMILY HOUSE
LOVELY SILVAN SETTING
WOOTTON, NR
CANTERBURY

2 reception rooms, cloakroom, kitchen, utility room, 5 beds, 2 bath, full central heating, double garage, gardens and grounds of 3 acres.
Price: £85,000.

TASTEFULLY RESTORED
PERIOD FARMHOUSE
UNSPOILT RURAL
LOCATION NEAR
ELHAM, CANTERBURY,
KENT



3 reception rooms, conservatory, games room, shower & w.c., fitted kitchen, utility room, 4 main bedrooms, bathroom, full central heating, outbuildings, gardens & grounds of 3 acres.
Price: Region of £95,000.

BANK BUILDINGS, ELHAM, CANTERBURY, KENT
TEL: 0303 84422

Mitchell & Slaney



Chartered Valuation Surveyors, Estate Agents,
Auctioneers. Valuations for sales, tax purposes,
Insurance, compulsory purchase and rating
73 SALTERGATE, CHESTERFIELD
TEL: (0246) 32764/35829
EVENINGS (0246) 207828

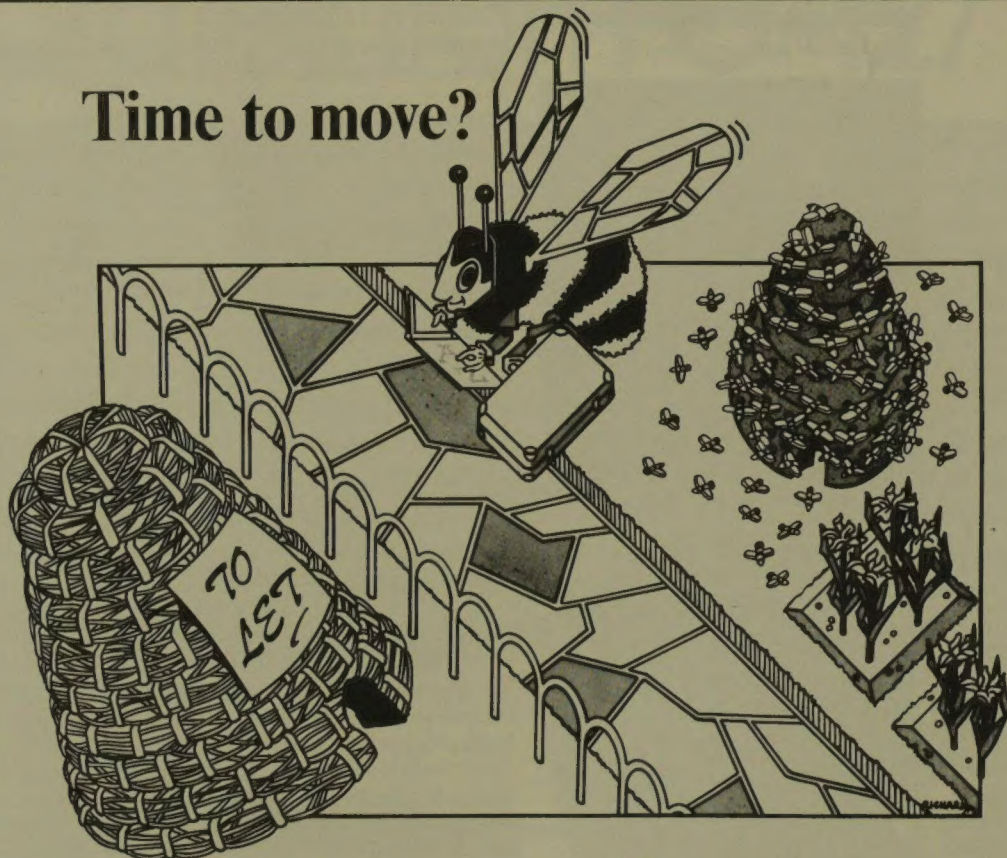
SOMERSALL HALL, CHESTERFIELD, DERBYSHIRE.



A charming and unspoiled 18th century country residence being offered on the open market for the first time since 1850.

The accommodation includes the Lounge, Hall, Sitting Room, Dining Room, Drawing Room, Kitchen, Utility Rooms, 12 Bedrooms and 3 Bathrooms. The grounds include a mature wooded area and a section of the River Hipper.
Viewing and further details through the Agents.

Time to move?



Make a bee line to

LIVE LIKE A LORD

in a beautiful country manor house, set in breathtaking surroundings on an island.

Enjoy being served your meals cooked by 2 full time Chefs' de Cuisine: lounge in your jacuzzi: your sauna will keep you in trim and a masseur is available at your call.

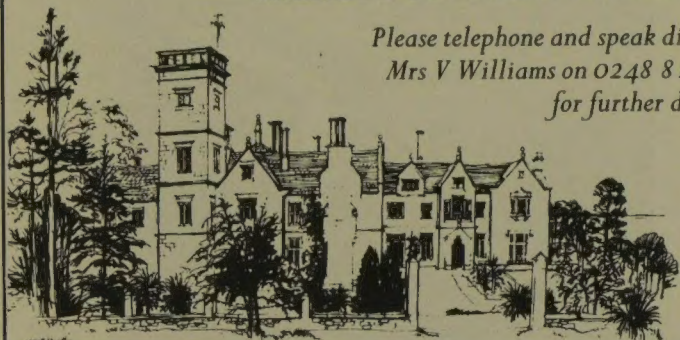
Sleep in a four poster bed – you could have the choice of several, and have champagne served in bed: swim in your heated pool or shoot on the estate – a tennis court too!

And after living like a Lord you can still make £30,000 net profit in 6 months of the year.

Land your helicopter on the lawn and come and see for yourself if, of course, you have £450,000 to spare.

THERE'S NO BETTER INVESTMENT.

*Please telephone and speak direct to
Mrs V Williams on 0248 810412
for further details.*



YOUR OWN APARTMENT IN AN HISTORIC COUNTRY MANSION

Our Association owns nine historic country houses in the South of England which have been restored and converted into unfurnished apartments of varying sizes for people who recognise the value of independent living in gracious and beautiful surroundings.

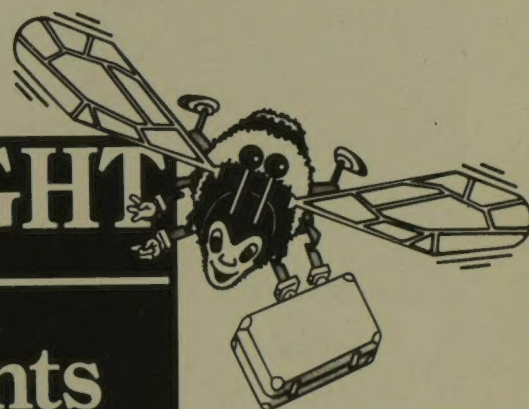
The houses are administered along the lines of residential country hotels with all meals and services provided.

If you would like to be associated with our work either as a resident or a member write or telephone for our illustrated brochure.



Mutual Households Association Ltd.
(A68), 41 Kingsway, London WC2B 6UB
or telephone 01-836 1624

GEORGE KNIGHT & PARTNERS The Letting Agents



155-157 Knightsbridge, London SW1
Telephone 01-589 2133

9 Heath Street, Hampstead Village, London NW3
Telephone 01-794 1125

Telex 25480 EQUES G

Harrods

ESTATE OFFICES



LUXURY FURNISHED ACCOMMODATION WITH MAGNIFICENT VIEWS ACROSS HYDE PARK AND KENSINGTON GARDENS, LONDON

This new prestige residential development completed in 1982 offers 60 luxury apartments built to the highest standards by Costain and designed by John R Harris Architects. The building is superbly located and enjoys spectacular views across the Royal Parks with the elegant shopping of Knightsbridge and Harrods close to hand. The rooms are exceptionally spacious with individually designed interiors particularly suitable for top level entertaining. Lavishly furnished and comprehensively equipped to a very high standard, they are ready for immediate occupation. The apartments are predominately two or three bedroom, all with en-suite bathrooms.



THORNEY COURT, PALACE GATE, LONDON W.8.

On site management provides services attuned to the individual requirements of each tenant. Security is comprehensive but discreet. Underground car-parking is available. Leases are for short or long periods.

A place in the country

by Ursula Robertshaw

The motorway network increasingly extends commuting distances from the conurbations and puts a country home within reach of more and more urban workers. Inevitably it also increases property values in the country and those on smaller incomes, perhaps looking for peace and quiet in retirement, will find they have to go farther afield. Certainly country properties are at a premium.

There are some superb examples about. Knight, Frank & Rutley (0432 27308) for instance are selling a magnificent Elizabethan manor, Caradoc Court, which is a listed Grade II building. It is at Ross-on-Wye in Herefordshire and is set in more than 12 acres of grounds which include fishing rights on a mile of the Wye, one of the country's finest salmon rivers. The M50 is about 2½ miles away. Period features include oak panelling, mullioned and transomed windows, moulded ceilings and a main staircase of carved oak—there are two subsidiary staircases. In all there are four reception rooms, nine principal bedrooms, four bathrooms, 10 second bedrooms and a self-contained three-bedroomed flat. Offers are sought in the region of £350,000 or £250,000 without the riparian rights. Though Caradoc Court would be suitable for a hotel, for division into

separate units, for an institution or for a firm's headquarters, it would be ideal for an important family seat.

Of smaller size and lesser pretension but considerable charm is Southfield Lodge, Hoveringham, near Nottingham, to be sold by the Grantham offices of Strutt & Parker (Richard Bramley or Peter Burrows, 0476 65886) for a price in the region of £147,000. The house dates from the 1830s, is gabled and white-rendered, with a weather-vaned tower and a glass-roofed verandah. The windows are pointed-arched and prettily glazed and there are five bedrooms and two bathrooms as well as a new garage block with a games room above it. The grounds extend to about 2½ acres. The M1 is about 12 miles away as the crow flies and Nottingham is 10 miles to the south-west.

The Country Property Company offers a time-, money- and travel-saving service to prospective buyers of rural properties—and to sellers, too. Their spring register lists some 400 houses, including one as low as £12,000—a brick cottage requiring renovation in a village near Hereford. Indeed for one pair of brick-built, early 19th-century cottages, one modernized, one not, all offers, it is claimed, will be considered. The register is arranged by county and the service costs £17.25 for three months. Further details from 01-370 0727 ●



Caradoc Court in Herefordshire; and, top, Southfield Lodge, near Nottingham.

BARBICAN at the top.

People have talked about living in the height of luxury before, but there has never been a place in the City where people at the top can live so graciously.

Now some of the most prestigious homes ever built in London have made it possible: the 'Penthouses' at the top of the three towers that rise from the secluded precinct of the Barbican.

These 2 and 3-floor apartments, over 400 feet above the world's busiest money market, are among the highest in Europe. In a class apart, they are built for total space-age comfort: spacious living rooms, terraces and balconies, commanding some first-time-ever views of London and beyond. Most have 4 bedrooms some 5 – and almost as many bath and/or shower rooms. The largest have conservatories or roof rooms large enough for billiards or table tennis.

With the bonus of the Arts literally on the doorstep in the Barbican Centre below, 'Barbican at the Top' has a unique luxury package to offer anyone who wants to enjoy life to the full – in the City.

For further details and an appointment to look around write or telephone the Barbican Manager, Barbican Estate Office, London EC2. Telephone 01-588 8110 or 01-628 4372.



BARBICAN
A place for gracious living

Luptons

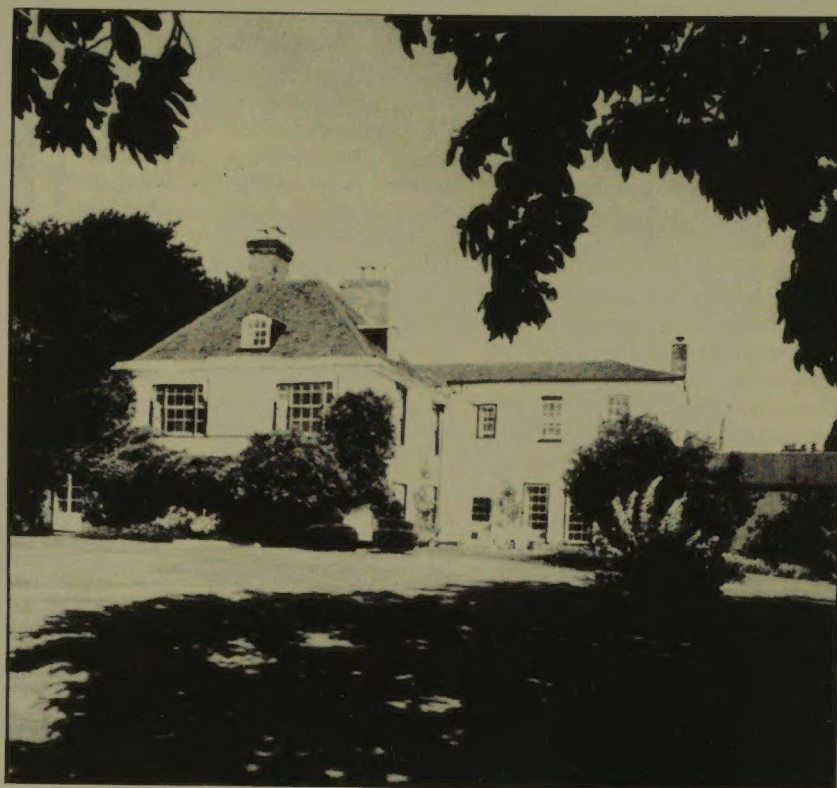
SOUTH WEALD, Nr. Brentwood, Essex

An exceptional residence. Grade II Listed with immaculate gardens including garaging, stabling and superb indoor swimming pool complex. Outstanding views over open countryside.

- Reception Hall
- 2 Cloakrooms
- Sitting room
- Drawing room
- Dining room
- Suite of master or guest bedroom
- 5 further bedrooms
- 2 bathrooms

**APPROXIMATELY 3½ acres –
SELF CONTAINED STAFF COTTAGE**

Offers in the region of £350,000

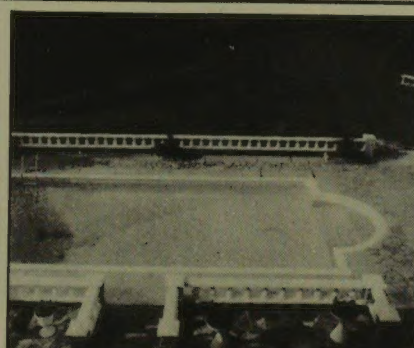
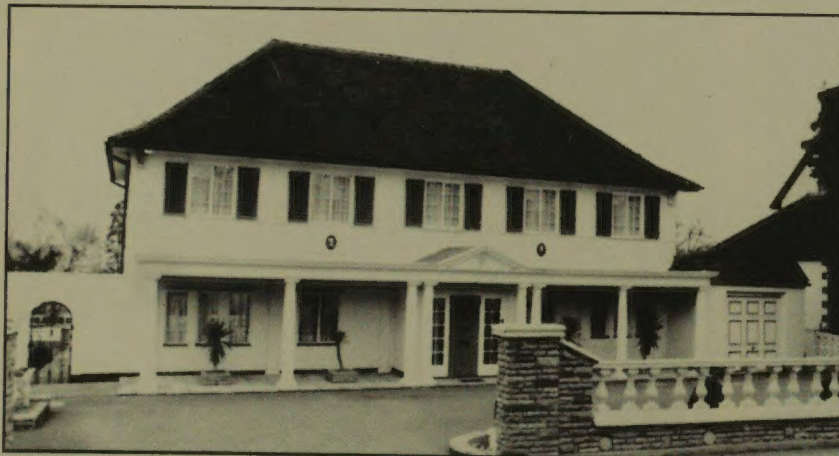


Apply Brentwood (0277) 211654

or Country Homes Department Chelmsford (0245) 358232

WHITE LODGE

Manor Road, Chigwell, Essex



A beautifully appointed executive house in a quite superb location backing onto Chigwell Golf Course.

- Entrance Hall
- 18' Reception Hall
- Cloakroom
- Drawing room 23' 9" x 19' 0"
- Dining room 24' 0" x 16' 0"
- Kitchen/Breakfast Room 23' 6" x 14' 9"
- Laundry Room
- Gas central heating
- Master Bathroom Suite with Bedroom, Bathroom, Dressing Area
- Bedroom 2 with Bathroom en-suite
- Bedroom 3
- Bathroom 3
- Family Room/Bedroom 4 37' 6" x 15' 3"
- Delightful Grounds approaching one acre
- Swimming Pool and Paved Terrace

Price: £395,000 Freehold

Apply Chigwell 01-500 4191 or Country Homes Department Chelmsford (0245) 358232

**The Bairstow Eves London & Country Homes Magazine
Spring issue is now available FREEPHONE 3857**

Only the fortunate few can make their home at 'The Grange'.

Three prestige homes from £625,000 to £655,000.

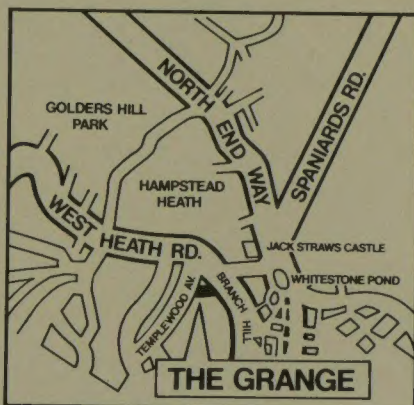
The special 'Grange' style

On the very edge of Hampstead Heath is the exclusive development known as 'The Grange'. The homes of exceptional luxury and individuality are ideal for those who

seek a peaceful location within a beautiful landscaped setting, yet within only three miles of the heart of London.

Each house has 5 bedrooms, 4 reception rooms, 3 bathrooms (2 en suite), a superb kitchen and utility room. The galleried lounge, with its feature fireplace and adjoining 'snug', is perfect for both entertaining and family.

To add to comfort and security, these homes are protected by electronic entry gates linked to a closed circuit TV entry telephone system. They also have independent, zoned gas central heating, double glazing, double garage with electronic up-and-over



doors, and much, much more.

When you choose one of these superb homes, disposing of your existing property can become simple and straightforward with the Barratt House Exchange Plan. We'll be glad to supply all the details.

There are also available two unique 2 bedroom detached houses with views over the Heath, from £180,000. Also there is the one and only carefully refurbished and extended original Lodge.

Imaginative in concept the Lodge provides 3 bedrooms, 2 bathrooms and 2 reception rooms including a galleried lounge – the price £415,000.



As with all our new homes, the new houses at 'The Grange' are protected by a 20 year Seal of Quality. Two beautifully furnished

showhouses are open every day including Saturday and Sunday, from 11 am to 6 pm.

For further information telephone our sales office on 01-794 7678.

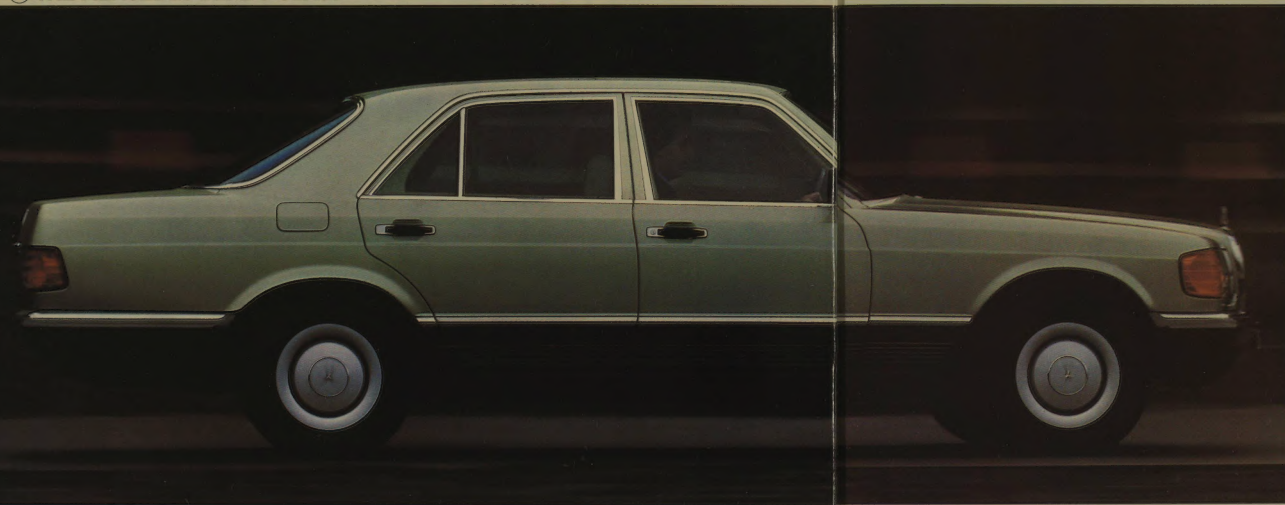
'The Grange', Hampstead.



Barratt Central London Ltd., 1 Wilton Road, London SW1V 1LL. Tel: 01-630 5721.

"What House?"
Housebuilder of the
Year Awards
1982/3/4.

— THE MERCEDES-BENZ S-CLASS



98 years on the road.
No wonder we're so far ahead.

In 1886, Gottlieb Daimler and Karl Benz invented the car as we know it today.

All the cars directly descended from their originals are still constructed to Gottlieb Daimler's own standard: 'The best—or nothing.'

The superb S-class is the ultimate expression of this philosophy. It is the most perfectly-balanced collection of automotive virtues that Mercedes-Benz can achieve.

There are five S-class models. The 3.8 and 5 litre V8 models are also available with the distinctive Mercedes-Benz long wheelbase, giving rear seat passengers a luxurious 4 inches of extra leg room.

All five models stay so far ahead of other cars by undergoing a constant process of evolution.

Our engineers evaluate all the latest in high technology techniques, ideas and features.

They will not, however, incorporate anything which is merely a gimmick. For the S-class, it is the best—or nothing.

Every component is of equal quality. And each stage of the manufacture is scrutinised. There are over 6,000 quality controllers, perfectionists to a man.

Tough mechanical ordeals such as 20,000 consecutive turns of the key in the doorlock, make certain that every part is worthy of the whole.

And then the whole is as lovingly finished as only the most experienced human hands know how.

Finally, when everything is completely to our satisfaction, a senior inspector affixes a special seal, releasing the car to its new owner.

It bears the facsimile signature of Gottlieb Daimler. Whose dictum, 'the best—or nothing,' has made the S-class what it is today.



Mercedes-Benz

Engineered like no other car in the world.

"It wasn't just the ever-attentive service that tempted me to keep James waiting."

"I've got used to gossip.

When you're young, female and a V.P. it's part of the job. And if I always pick James as my chauffeur when I come to Canada . . . well that's my affair.



I knew he was waiting but, somehow, I was in no great hurry to leave the plane. The seven hours or so I'd spent in the Intercontinental Executive Class cabin of Air Canada flight AC865 had been the most relaxing I'd enjoyed for a long time.

The cabin was so peaceful, my seat so big and roomy, working was easy. There were no interruptions. The cabin attendants were there when I wanted

them, and not when I didn't. Not that I worked all the way . . . the lunch menu and the film were too tempting for that.

We landed in Toronto right on schedule. My time out of time was over and I made my way slowly to the door . . . and James."

Air Canada flies daily to Canada. In fact it flies to more places in Canada, more often, than any other airline.

With flights from Heathrow to no less than 8 Canadian cities, and 2 from Prestwick, it's Britain's best service to Canada. Once there, Air Canada can speed you on to any of 10 destinations in the USA. Air Canada has North America covered.

Intercontinental First and Executive Class services are available on all trans-Atlantic flights and also on Air Canada's daily service from London to Dusseldorf.

For complete details of Air Canada's schedules and services contact your travel agent or ring Air Canada direct on:

01-759 2636

021-643 9807


041-332 1511



AIR CANADA
Intercontinental

Flights so good, you won't want to get off.



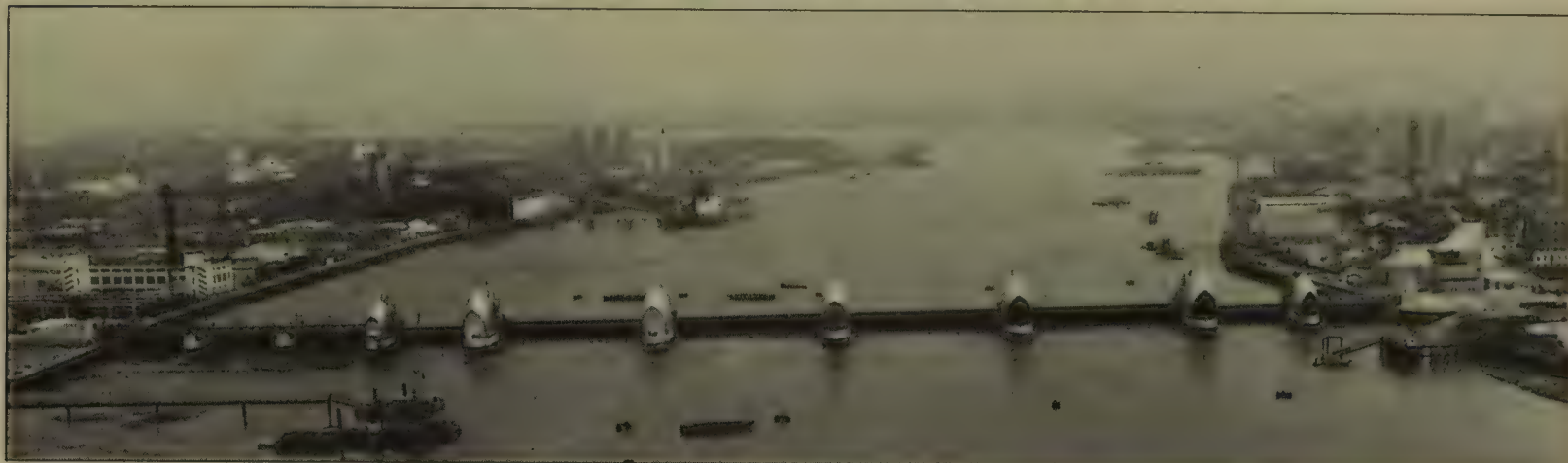
A man and a woman in formal attire are seated at a bar. The man is wearing a tuxedo and the woman is wearing a black dress. They are both smiling and looking at each other. The bar is well-stocked with various bottles of alcohol. In the background, a bartender in a white shirt and bow tie is visible. The lighting is warm and intimate.

Johnnie Walker
is recognised everywhere.

Johnnie Walker
Red Label
Old Scotch Whisky

JOHNNIE WALKER RED LABEL. RECOGNISED IN OVER 200 COUNTRIES AS THE WORLD'S MOST DISTINCTIVE SCOTCH WHISKY.

Reducing the levels of Government



Two-tier local government is clumsy and expensive, and is seen to be so. The Government is committed to reforming its structure, and specifically to abolishing the upper tiers represented by the Greater London Council and the six metropolitan counties of Greater Manchester, Merseyside, South Yorkshire, Tyne and Wear, West Midlands and West Yorkshire, but in attempting to carry out its mandate it has lost a good deal of support. The White Paper *Streamlining the Cities*, which was published last October and which contained the Government's proposals for reorganizing local government, was an ill-prepared document and several of its suggestions have already been jettisoned. Polite expressions of discontent in the House of Lords over the Government's rate-capping Bill had to be met by heavy whipping to secure a good majority for its second reading. And in the House of Commons the Bill to cancel next year's elections for the GLC and the metropolitan county councils, paving the way for legislation to secure their abolition, provoked a revolt among some Conservative MPs, including four former Cabinet Ministers.

The concern is not about the principle of reform. The GLC and the six councils have only a limited role within the local government structure. The strategic function, such as it is, has tended to be confusing and at times in conflict with the boroughs. In carrying out these limited functions the upper tier has been considerably more extravagant than other local authorities in England. In the five years between 1978 and 1983 the average cash increase in the GLC's net current expenditure was 185 per cent and the metropolitan counties' was 111 per cent. For other local authorities the average increase was 80 per cent. As the White Paper pointed out, these figures implied an expenditure growth for the GLC in volume terms (adjusted for changes in local authority costs) of 50 per cent, compared with 1½ per cent for other local authorities in England. It was hardly surprising that ratepayers began to com-

The Thames Barrier, to be formally opened by the Queen this month, is the GLC's greatest achievement and will serve well as its memorial.

plain that such increases were much too big for their pockets to bear.

The Government's instinctive response, to abolish the big spenders and reduce the number of levels of government in the country, was sound and received general support. But it has run into difficulties over the details of its proposals. Fundamentally the intention is to hand as much responsibility as possible to the London borough councils and to the metropolitan district councils, which will become the sole tier of directly elected local government in the metropolitan areas. For the local services that would have still to be provided on a wider basis, the Government proposed to create new statutory authorities—joint boards—to be composed of nominees of the borough and district councils.

Consideration of this relatively simple structure has become entangled in argument about the preliminary paving Bill, and it was this that brought forth Edward Heath's bitter attack in the House of Commons on April 11. Local elections were due to be held in the GLC and other metropolitan areas in May, 1985. Assuming parliamentary approval, legislation to abolish the upper tier councils cannot be enacted before April, 1986. This left the Government with three choices. It could allow the elections to take place, giving the newly elected councils 11 months in which to operate until their abolition; it could prolong the life of the present councils for 11 months (for which there are precedents from previous local government reform); or it could cancel the elections, wind up the present councils and let their successor authorities (which are already elected) nominate interim councils. The Government chose the third of these options, and exposed itself to Mr Heath's charge of gerrymandering by cancelling an election and moving to indirect government, by imposing a change of party on

the GLC "by parliamentary diktat". He also suggested that the Government, in its handling of this issue, had achieved the inconceivable by mobilizing the great majority of public opinion in London behind Kenneth Livingstone—"an achievement hitherto unknown in the annals of local government history".

The Government's decision to cancel the elections and establish interim councils was based, according to Patrick Jenkin, the Secretary of State for the Environment, on the chaos and confusion that would have resulted had the existing upper-tier councils been allowed to run on. Some of the councils had refused to allow their officers even to talk to officials in Whitehall. Some, he might have added, are already proposing to take extravagant decisions designed to frustrate or harass the process of handing over, and are spending large sums on advertisements and other media activity aimed at preserving their own existence.

They are unlikely to be successful, and the more irresponsibly they behave the more certain it is that their final departure in two years' time will be greeted with sighs of relief. It is unfortunate that so much attention has been concentrated on the paving Bill, since the interim part of the Government's plans is of much less concern than the details of what ultimately happens to such operations as transport, fire and (in some areas) police services, support for the arts and recreation, care of historic buildings, drainage and waste disposal and, in London particularly, flood control. These are the details that need now to be publicly debated and settled, because on many of these matters the White Paper cannot be the last word. So far as the GLC is concerned there will no doubt be many more words, but as we wrote when we first supported its abolition, it has served its purpose and done some good, but it no longer provides what London needs. This month the Queen will open the Thames Barrier. Perhaps the GLC's greatest achievement, this will serve very well as its memorial.

Monday, March 19

The 10 heads of government of the European Community met in Brussels to try to resolve difficulties over the EEC budget and Britain's excessive payments to it. Prime Minister Margaret Thatcher was insistent that Britain's net contribution should be no more than £240-£300 million a year and that there must be firm action to stop the rise in farm subsidies. After 36 hours the meeting broke up without agreement and Britain's promised £475 million rebate for 1983 was frozen.

The National Coal Board adjourned its High Court case over unlawful picketing by Yorkshire miners as tension eased in the coalfields.

A major earthquake measuring 7.1 on the Richter scale occurred in the Gazi region of the Soviet Union, about 300 miles from Tashkent. More than 100 people were reported injured and many left homeless.

The Prince of Wales arrived in Dar es Salaam for a two-week tour of Africa which would include Zimbabwe, Zambia and Botswana.

Tuesday, March 20

The British economy grew by 3 per cent in 1983, its best performance since 1978.

The peace conference in Lausanne between rival political leaders of Lebanon and observers from Syria and Saudi Arabia ended after nine days with a call for the ceasefire to be guaranteed by all parties and for a 32-man commission to draw up a new constitution within six months.

Wednesday, March 21

The National Union of Mineworkers' leaders resisted calling for a national ballot on a strike over pit closures as renewed picketing by miners from Yorkshire and South Wales halted production at mines which had voted to continue working. 80 per cent of pits were at a standstill.

Paul Kavanagh, 28, from Belfast, was charged with conspiring to cause explosions in the United Kingdom, including the Harrods bombing in December, 1983, and there were further charges in connexion with firearms and ammunition.



Brenda Dean, 40, was elected general secretary of Sogat 82, Britain's biggest print union.

Thursday, March 22

The 80,000 ton US aircraft carrier *Kitty Hawk* and a 5,200 ton Soviet submarine suffered minor damage in a collision in the Sea of Japan.

Friday, March 23

Sarah Tisdall, a junior clerk in the private office of the Foreign Secretary, was sentenced to six months' imprisonment after admitting she had leaked secret documents to *The Guardian* on the arrival of cruise missiles in Britain. Her appeal against the sentence was dismissed.

Saturday, March 24

In their last competition as amateurs Jayne Torvill and Christopher Dean won the World Ice Dance Championship for the fourth time in Ottawa, with a score of 29 maximum marks of 6.0

points for the competition—beating their own record.

Sunday, March 25

The Queen and the Duke of Edinburgh arrived in Cyprus *en route* for a five-day state visit to Jordan.

El Salvador went to the polls in the first presidential election for seven years amid scenes of confusion, disorganization and intimidation. The moderate candidate, José Napoleón Duarte, claimed victory but admitted he lacked the 50 per cent of the vote required to take office.

France began withdrawing its 1,250-strong peacekeeping force from Beirut—the last of the four nations to do so.

Monday, March 26

A United Nations mission reported that mustard gas and a nerve gas, tabun, had been used against Iranian targets in the Gulf war.

Zola Budd, 17, the unofficial record-breaking 5,000 metres runner from South Africa, applied for a British passport to enable her to run in the Olympic Games. It was granted on April 6.

The National Gallery bought Camille Pissarro's *La route de Sydenham* at Christie's for £561,000, a record for this artist.

The Home Secretary, Michael Heseltine, announced that the Territorial Army would be expanded to 86,000 by 1990, an increase of 27,000 from its size in 1979. £30 million a year would be added to running costs, which were £220 million a year in 1983.

Tuesday, March 27

Foreign ministers of the EEC countries meeting in Brussels in an attempt to resolve the question of Britain's contributions broke up without agreement. Britain decided to withhold the £100 million advance, designed to help the EEC in its cash crisis, but to continue monthly payments as usual at present.

Britain's trade surplus for February was £569 million, following a deficit of £339 million in January.

Striking miners blocked motorways in Derbyshire and Yorkshire, and picketing of the headquarters of the National Coal Board in Doncaster resulted in violent clashes in which eight policemen were hurt and 20 pickets were arrested.

Wednesday, March 28

Jardine Matheson, the oldest and largest trading company in Hong Kong, announced it was moving its legal base to Bermuda because of doubts over the colony's future. The Hong Kong stock market suffered a severe fall as a result.

Trafalgar House was given government approval to buy the Scott Lithgow yard on the Clyde for £12 million. All 2,900 workers would be retained, although numbers might fall to 2,100 by the end of the year as work was completed.

The British Council representative in Athens, Kenneth Whitty, and a woman British Council employee were shot dead as they drove through Athens. An extremist Muslim organization claimed responsibility.

London Transport's Underground and bus services shut down in a day of protest at government proposals to abolish the Greater London Council and take over the running of London Transport.

At least 100 people were killed and hundreds injured when 24 tornadoes hit North and South Carolina.

Thursday, March 29

In defiance of the law, transport, rail, shipping and steel union leaders decided to black all movement of coal and coke throughout Britain in support of the miners' strike.

Liverpool City Council, after an eight-hour debate, failed to approve a

budget before the end of the financial year. This meant that any expenditure incurred by the council from April 1 would be unlawful, including staff wages and salaries.

Britain's jobless total fell in March by 43,611 to 3,142,775, but the underlying trend continued upwards. After adjustment the number of adults out of work rose by 10,900 to 3,106,000, one in eight of the workforce.

In a day of demonstrations in London by over 10,000 people whose targets ranged from financial institutions to nuclear arms, more than 400 people were arrested.

Friday, March 30

Nissan Motor Company of Japan announced that its pilot plant in Britain would be built at Washington New Town, Tyne and Wear. Initially 500 people would be employed to produce 24,000 cars. The Transport and General Workers Union and the Amalgamated Union of Engineering Workers were considering a no-strike agreement.

The Arts Council diverted £51 million worth of grants from London to the regions. Among cuts were £280,000—about 35 per cent—from the grant to the London Orchestral Concerts Board, and withdrawal of grants from the Churchill Theatre, Bromley, the Yvonne Arnaud Theatre, Guildford, the Hornchurch Theatre Trust, and Opera 80.

Shell Oil cancelled an £18 million pipeline ordered from British Steel and placed it with four Japanese companies, stating that the British Steel pipe was "unacceptable".

The Rugby Football Union agreed to send a team to South Africa in May. The decision brought protests from anti-apartheid organizations.

Saturday, March 31

The 10 EEC agriculture ministers settled on reforms designed to curb farm support expenditure: Britain, West Germany and Holland were to cut milk production by up to 7 per cent, France by 2 per cent. Ireland was to be allowed an increase of 4.65 per cent. The subsidies for beef producers were also cut by an average of 2p a lb.

The leader of the pro-Western Angolan guerrillas Unita, Dr Jonas Savimbi, indicated that Unita should be formally asked for the release of the 16 British mining technicians seized on February 23 at Kafunfu with other hostages. From Kafunfu they had been made to trek 804 miles on foot and in a truck to the rebels' headquarters at Jamba in the heart of the bush. Britain had officially recognized Angola's Marxist régime, the Movimento Popular Libertacao de Angola.

Hallo Dandy, ridden by Neale Doughty, won the Grand National at Aintree at 13-1. The favourite, *Greasepaint*, ridden by Tommy Carmody, was second and *Corbière*, Ben de Haan up, was third.

Sunday, April 1

Four South Africans and an Englishman were charged with illegally exporting military equipment from Britain. South Africa's ambassador in London was recalled for urgent consultations with his government.

Monday, April 2

48 people were injured when Arab terrorists lobbed grenades and fired automatic weapons into a busy shopping centre in west Jerusalem and Jewish civilians exchanged shots with them.

Warsaw Pact ships assembled for a massive exercise in the North Atlantic.

Plans were announced by the Secretary of State for Social Services for an overhaul of the £37,000 million social security system, to look at pensions, housing benefits, supplementary benefits and benefits paid to children and young people.

Claudio Abbado was designated musical director of the Vienna State Opera from 1987. Lorin Maazel resigned on April 6 though his contract ran to 1986.

Elizabeth Goudge the novelist died aged 83.

Tuesday, April 3

It was reported that Russian military supplies for Iraq were pouring through Aqaba, possibly including chemicals used to make toxic gases.

The Woolworth chain store group was negotiating to sell 34 stores which had not reached their sales targets, with the possible loss of over 1,000 jobs.

After the death of President Sekou Touré, the army seized control in Guinea.

10 people were shot dead and two policemen were killed in continuing rioting in the Sikh holy city of Amritsar in India following the murder of a Punjab MP, V. N. Tewari. On April 5 the Indian government introduced detention without trial for up to six months and declared the state a "disturbed area".

The GLC bought the 13 acre Coin Street site, between Waterloo and Lambeth bridges, for £2,700,000, thus killing off the £150 million development scheme by Richard Rogers planned for the area. A £30 million housing scheme drawn up by the Association of Waterloo Groups was now likely to go ahead.

Walter Mondale won the New York primary, beating Gary Hart by nearly 20 per cent and making his nomination as Democratic candidate for the presidential election almost certain.

Wednesday, April 4

The Government announced plans to reduce the number of job centres from about 1,000 to 350 at a saving of £12 million a year but with the loss of 1,400 Civil Service jobs.

Bailiffs assisted by police cleared the women protesters from their 2½-year-old camp outside Greenham Common air base. 31 women were arrested for obstruction, and a further 28 were arrested on April 8 after attempting to return to the site of the camp.

BBC1 was blacked out by a 24-hour strike by members of the Entertainment Trades Alliance in support of 595 dismissed scenery workers who had been on strike for six weeks over a plan to change working practices.

Thursday, April 5

Union delegates representing more than 30,000 Nottinghamshire miners rejected by 3-1 the area executives' call for them not to cross picket lines. Leaders of the steel union voted not to join the blockade of coal supplies to steel-making plants.

In the steel town of Longwy in Lorraine, violent clashes took place between steel workers, protesting at the French government's plans for restructuring the industry, police and members of the Communist-led union Confédération Générale du Travail.

Friday, April 6

Sir Arthur "Bomber" Harris, Chief of

Bomber Command from 1942 to 1945, died aged 91.

A fragment of a five-million-year-old human lower jaw, believed to be the oldest human fossil yet known, was found at Tabin, near Lake Baringo, northern Kenya.

Saturday, April 7

Chinese troops were reported to have crossed the Vietnamese border from Guangxi region at Pingxiang, about 90 miles from Hanoi, and to be fighting on Vietnamese territory.

The leader of the Scottish miners Mick McGahey, said that only enough coal would be allowed into the Ravenscraig steel plant to keep the coke ovens and blast furnaces ticking over, not to ensure continued production.

Sunday, April 8

Provisional IRA gunmen shot and killed the daughter of a Northern Ireland magistrate, Thomas Travers, and critically wounded him as they walked home from Mass in south Belfast.

Monday, April 9

About 100 picketing miners, including three officials of the National Union of Mineworkers were arrested in renewed violence outside pits in Nottinghamshire and Derbyshire. One picket and seven policemen were injured and five cars were damaged. Pickets again blocked the M1 by driving slowly across all three lanes.

The Soviet leader, Konstantin Chernenko, declared that the Soviet Union would on no account return to the Geneva arms talks unless the United States withdrew its missiles from western Europe.

Tuesday, April 10

The only hospital on the Falkland Islands, in Port Stanley, was destroyed by fire. Seven patients and a British nurse were killed.

The 11th mission of the space shuttle Challenger retrieved for repair the disabled satellite Solar Max after three days of failure.

The curfew imposed on Matabeleland on February 3 by the Zimbabwe government was lifted. This would enable food relief to reach the starving population.

The US Senate voted by 84-12 to condemn American mining of ports in Nicaragua.

Wednesday, April 11

Communist Party Leader Konstantin Chernenko, 72, was approved as President of the Supreme Soviets. Mikhail Gorbachov, 53, was named chairman of the foreign affairs committee, Nikolai Tikhonov, 78, was reappointed Prime Minister.

Plans were announced to merge the merchant bank Charterhouse J. Rothschild with Hambro Life Assurance.

The British frigate *Plymouth* was holed in a collision with the West German frigate *Braunschweig*, in fog during Nato exercises in the southern Baltic.

Manchester Ship Canal, opened in 1894, was to close for most of its length within three years after losses of almost £2 million in 1983.

Thursday, April 12

The leader of the National Union of Mineworkers, Arthur Scargill, vetoed a proposal for a pithead ballot on the miners' strike.

An Israeli bus was hijacked with 35 people on board and driven south from Tel Aviv towards Egypt. Israeli troops stormed the bus near Rafah, shooting dead two of the four Arab terrorists. Eight passengers and two soldiers were wounded.

Union protests followed the announcement that the Government was to award a £200 million defence contract to America, for their Harpoon missiles for the Navy, instead of buying the British Sea Eagle.

May 84



PRESS ASSOCIATION

Greenham eviction: Bailiffs and more than 300 police evicted women protesters from their six peace camps surrounding the Greenham Common air base in Berkshire. Some women set fire to their own shelters in protest. There were 31 arrests, and a further 28 after women tried to return to the sites.



ASSOCIATED PRESS

Satellite rescue: The crew of the US space shuttle Challenger used a robot arm to haul into its cargo bay the damaged rogue satellite Solar Max.



ASSOCIATED PRESS

French steel protest: Burning barricades were set up in Longwy, Lorraine by steelworkers demonstrating against government plans for restructuring the industry.



PRESS ASSOCIATION

Falklands fire: Seven patients and a British nurse were killed when fire destroyed Port Stanley's only hospital. The nurse died trying to rescue an elderly patient.

May 84

The Queen in Jordan: The Queen, accompanied by the Duke of Edinburgh, paid a five-day state visit to Jordan as the guest of King Hussein and Queen Noor. Strict security was in force and few of the Jordanian people caught a glimpse of the royal visitors.



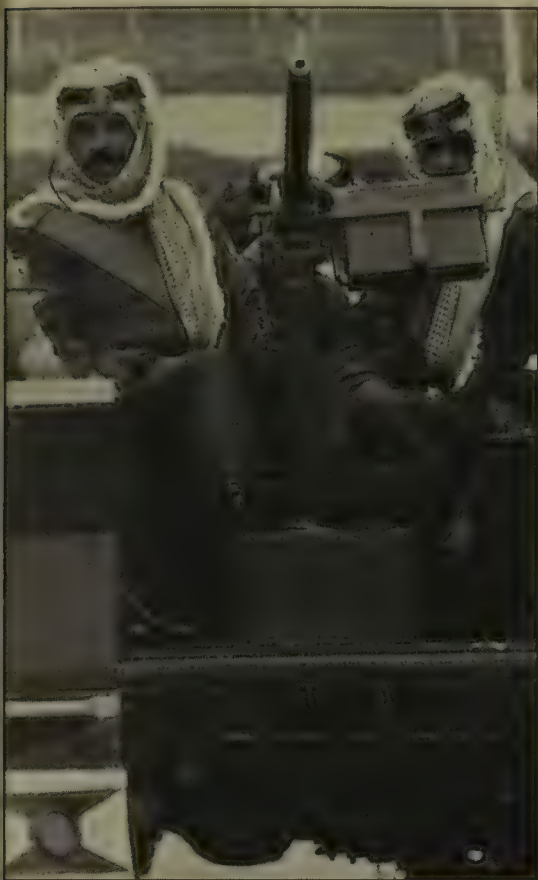
PHOTOGRAPHS BY THE PRESS ASSOCIATION



King Hussein greeted the Queen on her arrival at Amman. Above right, with King Hussein, Queen Noor and the Duke of Edinburgh at the state banquet that night.



With Princess Alia, Prince Philip and Queen Noor at the royal Jordanian stud farm to see a parade of Arab stallions, mares and their progeny.



Bedouin soldiers, heavily armed and alert, formed an escort for the Queen. Royal engagements included a picnic lunch on the shores of the Dead Sea.



FRANCIS DIAS

Open-top Land Rovers were used for the trip to Petra, the 2,000-year-old city carved from the rock which is the most famous of Jordan's historical sites.

WINDOW ON THE WORLD

Rooms for an emergency: The Cabinet War Rooms have been restored and are now open to the public. Situated in the basement of the Government Offices in Great George Street, this suite of 19 rooms provided underground emergency accommodation designed to protect Winston Churchill, his War Cabinet and the Chiefs of Staff during air attack in the Second World War. From the so-called Transatlantic Telephone Room (more box than room) connection was made direct to President Roosevelt in the White House. In the Map Room information about operations on all fronts was collected and displayed. There was also an officers' mess and special quarters for the Prime Minister. These were Spartan in nature, consisting of little more than a bed in an extension to the office. Churchill is reported to have disliked the Cabinet War Rooms and to have slept there only three or four times, though they were in operational use from August 1939 until August 1945.



PHOTOGRAPH BY CLIVE BOURNELL



The Transatlantic Telephone Room, with the "hot line" between Churchill and President Roosevelt—and a candle in case the lights failed. Top and centre right, the Map Room, with displays of the various theatres of war, pigeon-holes for communications and its own special clock. Right, the Prime Minister's office and bedroom.



Moore statue for St Paul's: *Mother and Child* by Henry Moore has been offered on permanent loan to St Paul's Cathedral by the Henry Moore Foundation and now stands in an apse in the North Choir Aisle. It is 8 feet high and executed in travertine marble, and was created for the cathedral by the sculptor at the request of the Dean, Dr Alan Webster.

SCULPTURE BY HENRY MOORE

Only TWA Ambassador Class has six seats across...



...with the most stretch.

The best business way to the USA is by TWA Ambassador Class. That's why more business travellers fly it across the Atlantic than any other business class.

Our seats are wide and very comfortable. They recline more than any other business class seat. Which means you can really take it easy, resting or working.

There's more leg room. Which means you can stretch out more.

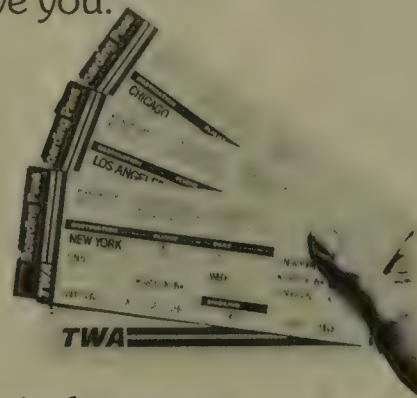
There are only six seats across. Which means there's more space all round, with wide aisles and fewer people.

Quickest to the plane

TWA's Airport Express means you can reserve your seat and

get your boarding cards before you go to the airport. For all your TWA flights *within* America as well. And your return flights.

Think of the time and hassle *that* will save you.



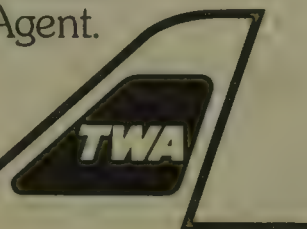
Free helicopter service

If you're flying to New York, you'll find our free helicopter service waiting to take you into Manhattan.

Make your next business trip to the USA one you can enjoy too. Fly TWA Ambassador Class. See your TWA Main Agent.



You're going to like us



Giving youth its opportunity

by Sir Arthur Bryant

In the January and February issues of the *ILN* I wrote articles for this page on the need for a return—though for peace, not war—to the wartime conception of dedicated National Service by the young, able and strong. It was linked to a Welfare State in which such willing dedication and sacrifice by the majority was accompanied, as a corollary, by a permanent statutory obligation on the part of the nation to care for all sufferers from sickness, injury or poverty or those too young or too old to support themselves.

But when the war ended this novel and mutually supporting conception—the creation of a Parliament in which all three political parties, with the Conservatives constituting the majority, had collaborated under a national coalition government formed to win the war—was abandoned in the hour of victory after a general election which returned a Socialist government with an overwhelming parliamentary majority. With this it proceeded to supersede the wartime ideal and institution by the application of a radical Socialist theory as yet untried in practice. Under this the State assumed sole responsibility for providing a Welfare State unsupported by National Service and by the energies and enthusiasm of dedicated youth.

Instead, the government drew on the theoretically bottomless public purse of the taxpayer, by borrowing at interest rates which required ever-rising taxes to cover repayments. And though for a further few years compulsory service for the young survived as a purely military obligation, it was subsequently abolished by a Conservative administration intent on improving the efficiency of the country's fighting forces by freeing them from the obligation of having to train annual intakes of temporary conscripts.

But in deciding to end compulsory conscription in peacetime—unique in our history but common to all major Continental countries—a Conservative administration, in an age of rapid technological and social change, voluntarily abandoned the most important of all Conservative interests: the basic unity, instinctive cohesion and, using the word in its broadest sense, education of the nation. Ever since, we have tended as a people to grow increasingly divided. And to finance the new Socialist Welfare State, to the original cost of every activity initiated by the State has been added the interest payable to the lenders out of taxation which, falling on the producers of real wealth, has forced them to raise their prices, so causing a falling-off of customers able to pay such increases and an accompanying falling-off in production with consequent un-

employment, leaving millions out of work and wages while in need of the very goods and services they could otherwise, by earning, buy.

At the root of this national malaise of an ever-growing burden of public indebtedness falling on the helpless taxpayer, lay an inability to distinguish clearly between real wealth and the money values which represent it. Because it was assumed that the creation of money by borrowing could automatically call into being similar wealth-producing activities from the nation's youth, energy and idealism, a policy of forever borrowing on the future became blindly accepted by all parties as a substitute for real wealth-production.

As a result of such borrowing on the supposedly inexhaustible credit of taxpayers, national indebtedness during 30 years rose as the purchasing power of the currency fell with every further extension of state borrowing. Every government in turn, Socialist and Conservative alike, resorted to the same fatal expedient, of financing the Welfare State by borrowing on the future without doing anything to evoke from the creative capacity of the community the wealth-producing services and sacrifices on which the original Welfare State had been founded.

At no time in our history has there ever been such a rapid and socially degrading fall in the value of money. Everything today buys only a small fraction of what it bought a quarter of a century ago. During this period the annual interest on central government debt rose more than tenfold, from £705 million to the staggering total of £8,661

million—more than the annual cost of defence, public health or education.

Since 1979 a Conservative Government has been striving desperately to reduce inflation and public indebtedness, while having to rely on money which had already lost more than nine-tenths of its former purchasing-power. It is to assist in this process, to help reduce the dependence on borrowing by stimulating the production of real wealth instead of ineffective and dishonest money, and to help bridge the divisive social and economic gap caused by inflation, that I suggested in my previous article a revival of National Service by the young, fit and potentially idealistic—as all youth, given the opportunity, is—to create, instead of sterile debt, the real wealth the nation needs. And I suggested the restoration of National Service by a term of say, three years. Instead, I would now suggest a twofold extension, first of national education from 16 to 19, and then of adult service to the community for a further two, with an optional four years for those who desired it. Both would be compulsory, as schooling to the age of 16 is already. And, instead of leaving school in the hobbledehoy state in which most of those denied higher or university education are thrown on the world through no fault of their own today, we should have at 19 an adult-thinking and behaving youth ready for service to the nation.

Half the work of restoring justice, social equality and creative capacity to the young would thus already have been done before they embarked on the constructive work of national adult

service. And it would have been done, being compulsory and themselves outside the competitive labour market, without infringing organized Labour's natural, though often restrictive, fears of dilution. And, with the term of National Service that followed, those in search of employment would have been reduced by hundreds of thousands of young men and women. Without taking into account the increased productivity brought about by their National Service activities, the great and destructive evil of unemployment could have been reduced.

Payment for it could be made by the creation of a small statutory body or council of Treasury experts, public-spirited bankers and financial experts placed by Parliament above political interference, and empowered to create a sufficiency of precisely reckoned debt-free purchasing-power—which would ensure full production and, with it, full employment. For the only cure for the present fatal malaise in our free society is not to borrow still more, but gradually, as it becomes politically feasible, to refrain from doing so altogether, so eliminating future interest-charges on the taxpayer. Few of the limited needs of continued education and National Service depend on the complex demands of international trade. The creation of a comparatively small amount of Crown-created, interest-free paper money—all money today is paper money, however created—required for education, public amenity, books, clothing and home-grown goods would suffice to give youth its opportunity for the creative work the community so sorely needs.

100 years ago



On May 30, 1884, three explosions took place in London: at the back of the Junior Carlton Club on the south side of St James's Square; outside a house on the west side of the same square; and at the headquarters of the Metropolitan Police in Scotland Yard, Charing Cross (illustrated in the *ILN* of June 7). Several people were injured and considerable damage was done to property. The perpetrators did not, as their modern counterparts do, "claim responsibility" for the explosion.

Encounters with four Asian millionaires

by Roger Berthoud

Some fascinating human stories as well as a developed talent for spotting market gaps lie behind the rise to fortune of these entrepreneurs.



Swraj Paul

Many immigrants to Britain from India and Pakistan have successfully taken over local chemists, newsagents, grocery shops and so on. Not a few have also penetrated the millionaire bracket.

Among the most prominent, both in the City and in the "Asian" community, is Swraj Paul, whose steel- and engineering-based Caparo Group and Caparo Industries have a turnover of £150 million a year. A bald, portly but smilingly dignified and impressive man of 52, he is known partly for his bold Stock Exchange sorties and partly for his long friendship with, and access to, India's Prime Minister Indira Gandhi.

Had his daughter Ambika not died in 1968 of leukaemia in London, where they had sought treatment, he would be helping run the family's large Apee-jay Group back in Calcutta with his brothers. His father started it with a small metal foundry making buckets and brass fittings in Jullundur, Lahore. It did well enough for Swraj to spend four and a half years studying engineering at the Massachusetts Institute of Technology, whence he returned to Calcutta.

"After my daughter's death, I decided to stay here but to quit business," he told me in his group's temporary headquarters in Welbeck Street. "I lost interest in life, and studied religion and philosophy—everything in which you might find peace of mind. But it didn't work out that way.

"So one day I said: I can't find solace in that, let me try and start work again." Unable to extract funds from India, he began—"almost in a borrow-

ing situation"—buying and selling steel. "But for that you don't need much capital, you need credibility. Everyone in the steel world knew me very well through the family business."

In 1970 he paid £10,000 for a small firm in Huntingdon making spiral steel tubes, then more ambitiously set up a £5 million steel tube manufacturing plant near Ebbw Vale in South Wales. More recently a series of take-over bids, aimed mainly at engineering and trading groups in the West Midlands, have brought him a name for boldness, while last year his purchase of a sizeable stake in two major Indian companies—following a liberalization of investment laws for non-residents—caused a furore over there.

His friendship with Mrs Gandhi has its roots, he says, in his family's involvement in India's freedom struggle (Swraj means freedom) and in admiration for her father Pandit Nehru. Unlike many, he remained loyal to her when she lost office: "When you are a friend, you are a friend."

Swraj Paul is active in helping Britain's Asian community and in 1975, just before he became a British subject, he founded the Indo-British Association, feeling the relationship should not go by default. Two years ago he backed the Festival of India in London, which he believes helped foster the current interest in India as well as the pride of local Asians in their heritage.

Teetotal and vegetarian, he lives unostentatiously in a flat in Portland Place with his wife, three sons—including twins working for him—and a daughter.

Gulu Lalvani

The motto of Gulu Lalvani, founder and chairman of the electronics firm Binatone International, is "Think better and act faster than the competition". His career exemplifies it perfectly.

Born in Karachi, he moved with his family to Bombay after partition in 1947. His father was in the pharmaceutical business, representing Timothy White & Taylor's, the Leeds-based chemists, first as distributor, then as manufacturer. Gulu and his brother Partap, now Binatone's managing director, were 17 and 23 respectively when their father sent them to Leeds to study with £8 a week each and a small Austin to share. Before long they met two Jewish brothers called Rosenblatt, who ran a sports car each and were getting all the best girls.

How did they do it? the Lalvanis inquired. By helping their mother in their costume jewelry business, the Rosenblatts explained. Pearl necklaces (actually pearlized glass) were all the rage. The Rosenblatts bought them in Berwick Street, Soho, on monthly trips to London, for sale in Leeds.

Through his father's contacts in Hong Kong, Gulu obtained the pearl necklaces cheaper and sold them to Mrs Rosenblatt with a handsome mark-up. The Rosenblatt *fiels*, fearing the Leeds market might be swamped, took them to Berwick Street to meet the wholesalers. "I couldn't believe it," Gulu recalled, "in one day I got orders worth £60,000 without really trying."

After making a trip to Hong Kong, he decided to switch his studies to London, while Partap went to Glasgow's college of commerce and graduated in economics. Gulu's studies soon ceased as business flourished. He took premises in Berwick Street, employed three or four staff, and ploughed profits back into more necklaces.

He had reckoned without fashion. Suddenly, in 1960, pearl necklaces could not be shifted—and he had some £200,000 worth of stock and more ordered from Hong Kong. He flew there quickly to stave them off and find a new line, returning with all sorts of saleable toys, watches, cutlery, but above all with pocket transistor radios, then in their infancy. "I bought 500. They cost me, landed, about £6 each. I sold them for £12.50 wholesale, and they retailed at £20." It was just the right moment. He ordered 2,000 more, then 5,000, which justified a brand name: Binatone was inspired by his beautiful sister Bina.

In 1964 *Which?* magazine, of which Gulu had not even heard, named one of his transistor radios best buy in its field. "Retailers like Currys and Rumbelows started asking: Who is Binatone? It established us with the recognized electrical outlets in what was then a very conservative business."

Taking the advice of a management consultant, he shed all non-electronic lines when the firm moved to its present sales headquarters off the North Circular Road at Stonebridge Park in 1971—"and since then we have never really looked back". By 1980 Binatone was the largest privately owned elec-



Gulu Lalvani with success symbol: suddenly pearlized necklaces could not be shifted, but all was not lost.

tronics company in the UK with a turnover of £24 million, branches in Japan, Korea, Taiwan and Hong Kong, and from early 1982 with one of Europe's most modern warehouses, bought in Milton Keynes for £10 million. Stacked or "tower" hi-fi units are the strongest line at present, but Gulu reckons computer-related products will soon take the lead.

The Lalvanis are Sikhs but, unlike Partap, Gulu does not wear the turban. He and his wife, son and daughter live in some style in Bishop's Avenue, Highgate, and his brother is around the corner in Winnington Road. Style extends to his Rolls-Royce—a pale blue, limited edition Camargue which turned heads as it wafted me through the West End.

Mahmud Sipra



Mahmud Sipra made his first fortune amazingly fast, lost it, then made another. Shipping is now his main line, but he has recently entered the risky film business and written a novel—"a sort of *Dallas* of the high seas", he called it with a charming smile at his headquarters in Brook Street, W1.

His family came from Lahore, in Pakistan, and were comfortably off as farmers and modest landowners rather than wealthy, he said. Father was an Indian Army officer who became a civil servant. Mahmud, a "hopeless failure" at school, went to Karachi in his late teens and soon did well in radio, TV and advertising, finally making TV commercials.

He left Pakistan when Zulfikar Bhutto took over as President and nationalized many industries. For four months he knocked in vain on the doors of advertising agencies in London. New York's proved more responsive, but he lost a good job for want of a work permit. On cue came the oil producers' huge price increases of 1973. "Suddenly they wanted to buy everything, and here was a middleman willing to sell it to them. . . I rode the wave of the petrodollar boom."

He traded in everything from laboratory paper to steel products, especially with Iran. When its ports, and Nigeria's, became congested with ships waiting to unload, Sipra made quick, big money discharging goods by barge and

helicopter before others followed suit. To cut the cost of shipping a load of scrap to Pakistan, he bought an old ore-carrier laid up on Staten Island, got it to Pakistan and scrapped it there. "We did that a number of times before everyone jumped on the bandwagon.

"Then came trouble. We perhaps bit off more than we could chew. I sort of gate-crashed into the shipping business. Shipping is a club. I had a habit of undercutting my competitors. It's a heavy club. They stopped me. Ships on charter would not present themselves. Owners became difficult. We became the pariahs of the industry." Soon he faced losses of \$10-15 million. Ignoring advice to walk away, he saw the crisis through and learnt the club's rules and the corporate jigsaw: "Each product must be dealt with on its own wicket."

Appropriately perhaps, he entered films in 1982 by stumping up \$8 million to rescue a film called *Jigsaw Man*, starring Laurence Olivier and Michael Caine. His own first production, *The Khyber Rifles*, starring Trevor Howard, is under production, not without trauma. His involvement as co-producer of a film based on his own novel, *Pawn to King Three*, brings his stake in films to \$30 million. The book is set in the world of international shipping and banking, and Rainbird will publish it here this autumn. Last year Sipra also salvaged the foundering *Asian Post*, a *Time*-style fortnightly magazine based in London.

Just 40 years old and with two sons aged 10 and 7, Sipra divides his time between London and New York, with a house and butler in South Street, Mayfair. A taste for polo, and, less predictably, a yacht converted from a mothballed minesweeper (British).

Abdul Shamji

Abdul Shamji is another notably resilient entrepreneur. Stripped of his first business empire in Uganda by Idi Amin, he founded another in London: the Gomba group, with interests from trading to trucks and theatres.

His grandfather went to Uganda from India's Gujarat province, he told me in his large office overlooking Park Lane and Hyde Park. The family settled in a village in the Gomba district, some 65 miles from Kampala,

where Abdul was born 52 years ago. His father died when he was only six, and he helped his mother run the family general provisions store from an early age. They often disagreed, he recalled: even at 13, he wanted to buy in bulk and sell wholesale.

He left for Kampala at the age of 22, and hawked provisions to outlying village retailers: kerosene, soap, edible oil, matches and so on. One day three years later an African asked if he could buy his van. He sold it and bought a bigger one. Then the African brought a customer to buy that one.

Shamji decided he was in the wrong business. In two years he was a leading dealer in second-hand vehicles; by 1964, the country's largest importer and assembler of trucks and vehicles of all sorts. "Then I started going into other areas—mining, textiles, hotels, marinas (at Lake Victoria), property development . . . then in 1972 everything blew up."

Being a Ugandan citizen—known indeed as Abdul Gomba—he was theoretically not obliged to leave when Amin expelled non-Ugandan Asians. So Amin jailed him, no doubt to frighten off others. Shamji's friends arranged his escape after 11 days, and he came here in September, 1972, with his wife, five children and little money.

Once again he started by trading. Zaïre, where he had friends, was the first big customer, for whisky, crockery, cutlery and the like. It was logical to move into shipping; then, as in Uganda, into property and truck-manufacturing (by acquiring the Stonefield firm in Scotland from the receiver). Safe-deposit facilities, hand-bag manufacturing and theatres were perhaps more surprising diversifications. He bought the Duchess and Garrick theatres in London last year, then the Mermaid. A business is a business even when people become frightened of it, he says.

A shortish, neat and shy-seeming man, he lives in Kingston. Two of his three sons are studying at the University of Texas, his two daughters are married.

In each of these four men I noted not just a sharp eye for opportunities where others saw only decline or undue risks, but a willingness to act on their judgment which is no doubt the mark of the true entrepreneur.



Abdul Shamji with safe-deposit lockers: escape from Uganda to a second fortune.



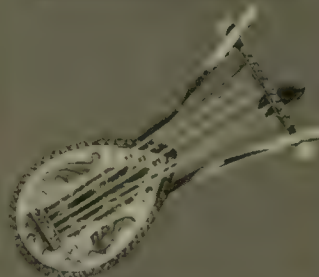
Wartski

ESTABLISHED 1865

14 GRAFTON STREET
LONDON W.1.

Telephones: 01-493 1141-2-3

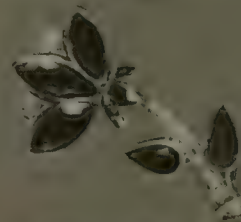
Colourful Jewels



An enamelled gold and diamond-set mandoline by Alexis Falize. Paris c. 1890



A ruby and emerald-set gold brooch. c. 1820



A sapphire, emerald, ruby and diamond-set stylized flower brooch. c. 1930



A coloured gold locket set with sapphires, rubies and an emerald. c. 1820



A looped brooch set with a cabochon yellow sapphire and a lilac sapphire. c. 1910



A coloured gold brooch set with gems spelling "regard". c. 1840

Jewels shown actual size

Members of the British Antique
Dealers Association.

Second International Congress on Architectural Conservation and Town-Planning, Basle, Switzerland 1-4 April, 1985

Organised in co-operation with the Commonwealth Association of Architects, London; The American Institute of Architects, Washington; the Institute of Archaeology, London; and the German National Committee for Historic Monuments, Bonn

Theme: "Conservation and Tourism"
Chairman: Prof. R. N. Johnson
Dean of the Faculty of Architecture
The University of Sydney, Australia

Key-Note Speeches:

- Charles Correa, City Architect and Planner, Bombay
- Dr. Otto Carlsson, Senior Vice-President, Deutscher Heimatbund, West Germany
- Robert McNulty, President, Partners for Liveable Places, Washington D.C.
- Arthur Haulot, President, ICOMOS Committee for Cultural Tourism, Belgium

Case-Studies (Conservation of Historic Monuments):

- Dr. Michael Petzet, Conservator-General, Department for Historic Monuments, Munich, West Germany
- Prof. Dogan Kuban, Director, Institute of the History of Architecture and Restoration, Istanbul Technical University
- Jean-Claude Coulon, Consultant Architect, UNESCO Conservation projects in Ethiopia
- Prof. Tomislav Marasović, Co-Director, Department of Post-Graduate Studies in Urban and Architectural Conservation, Split, Yugoslavia

Case-Studies (Urban Conservation):

- Dr. Afif Bahnassi, Director-General, Department of Antiquities and Museums, Damascus, Syria
- Prof. Manfred Fischer, Director, Department for Historic Monuments, Hamburg, West Germany
- Omar Bwana, Director, Coastal Museums and Monuments, Mombasa, Kenya
- Amin Aza Mturi, Principal Conservator of Antiquities, Ministry of Information and Culture, Dar-es-Salaam, Tanzania

Case-Studies (Conservation of Archaeological Sites):

- Dr. Senake Bandaranayake, Director, UNESCO Cultural-Triangle projects of Sigiriya and Dambulla, Sri Lanka
- Dr. Adnan Hadidi, Director-General, Department of Antiquities, Amman, Jordan
- Dr. Geoffrey Wainwright, Commission for Historic Buildings and Monuments, United Kingdom
- Prof. Elizabeth Bell, Director, Department for Public Information, National Council for the Conservation of Antigua Guatemala, Guatemala

N.B. There will be six separate Discussion Groups (Workshops) chaired by international experts from the field of architectural and archaeological conservation.

For detailed programme please apply in writing to the principal sponsors and organisers:

HERITAGE TRUST
86 Vincent Square, London SW1P 2PG

LETTERS TO THE EDITOR

Combating acid rain

From Mrs Fiona Ogilvie

Dear Sir,

The reaction of any non-resident of Britain to the horrifying story on acid rain [*ILN*, March] must be one of gibbering incredulity. If my understanding of Nigel Sitwell's article is correct, you could go a considerable way towards controlling the problem in Britain and at the same time have at least some effect on what is falling in Europe—which ultimately affects Britain, too. Yet your Government is refusing to do it because it would cost (possibly) £1 billion and result (possibly) in an increase in electricity charges of 10 to 15 per cent.

The thought of what will happen to your country, to Europe and eventually to the rest of the world if acid rain continues to fall, is so frightful that it is quite unbelievable to me that all your Government can do is offer £5 million towards research over the next five years. One result alone that your article does not mention is the reduction in rainfall that the loss of trees will inevitably cause. We are only too familiar in Australia with the effect that has on agriculture, and so indeed are the Mediterranean countries.

The story on emission control of motor vehicles is equally ludicrous. Never mind the arguments about the best form of control, just pass a law requiring all new and imported cars to have a control, and check every year to see that it is still working when the rest of the vehicle's road-worthiness is checked.

We are always hearing in Australia how the people of Britain and Western Europe are fond of going around saying they would rather be red than dead. One cannot help but feel that with things as they are, you are all going to be dead anyway. And all for the want of a horse-shoe nail.

Fiona Ogilvie

Rockley

New South Wales

Australia

The female doctor's dilemma

From Dr Lotte Newman

Dear Sir,

I was most interested to read Dr Wilcock's letter [*ILN*, March] following the article on the female doctor's dilemma, and was saddened by her story, which is not unique. Frequently female doctors fall off their career ladders in order to promote the careers of their husbands.

I am not sure of the occupation of Dr Celia Oakley's husband—my own husband is not a doctor. I counsel women doctors "who can guide

Cupid's dart" to avoid marrying a colleague. Certainly if they marry colleagues in the same branch and at the same stage as them in their professional careers, this will eventually add to the problems of both. If such a proposition is unavoidable, then they should, before the marriage, discuss how they each plan to promote their own careers. Should both try and obtain equal opportunities, or should the husband's career always take precedence? In particular, what is their attitude with regard to the care of children? Would they be prepared to employ paid domestic help at an early stage, thus enabling the wife to get back to advancing her own career?

At the time I became engaged to my husband I was not aware of the problems and pitfalls. Early in our relationship we discussed our attitude to children which we both wanted, and their future care *vis-à-vis* my own professional career. It was my husband, following the birth of each of our four children (born within five and a half years) who encouraged me to return to the care of my patients. In fact I had only a total of 30 weeks' maternity leave during my four pregnancies. Obviously I had to make appropriate domestic arrangements on each occasion. The staff involved were frequently costly and transient.

Our situation was simplified by the fact that, once established in the practice, I did not have to contend with the problems of geographic mobility—just the excessive mobility of our staff.

It is vital that the workload of all young doctors, irrespective of sex, should be reduced. Certainly, it appears that the excessive hours of night and emergency work required in some specialties, for example obstetrics and gynaecology, are reducing the number of applicants to the profession. If more appropriate arrangements are made for off-duty time for all doctors, this should facilitate recruitment of both sexes to the various specialties, improve patient care and prevent premature breakdown of many medical marriages. Perhaps more doctors should marry nurses, as suggested in the article, which does not necessarily imply that male doctors should marry female nurses. On the other hand, I have seen many unhappy nursing wives who married too early in their husbands' careers, causing them to live for many years in relative poverty and great loneliness before the ultimate breakdown of their marriages.

Your correspondent does not mention the guilt experienced by many so-called successful professional women, in all the professions. Even if it appears to the outside world that such a person is being a super mother, wife and doctor, she has doubts, perhaps only in the still hours of the night, as to whether she is being fair to all the groups to whom she is responsible.

Lotte Newman
London NW8

Monitoring the Reuters bonanza

by Norman Moss

The flotation of Reuters shares will not only transform Press fortunes but highlight the news agency's role as a network for financial information.

Recently Reuters' managing director, Glenn Renfrew, visited Reuters' Asian editorial centre in Hong Kong on a business tour of the Far East and entertained the sizeable staff to dinner in a local restaurant. Quantities of wine were drunk, causing perspiration to flow more freely and collars and tongues to loosen, and late in the evening a group at one end of the table began singing an old song with a new line:

"Who wants to be a millionaire?"

Who wants to own a Reuters share?"

The song was pointed, if a trifle unmannerly to the host. For these days everyone wants to own a Reuters share. Renfrew owns a few, although no one else at that dinner table had any. Renfrew's few will make him a millionaire, something he could hardly have expected when he joined Reuters as a young Australian sub-editor.

A few years ago nobody was anxious to own Reuters shares. They were held by newspapers and newspaper owners in Britain, Ireland, Australia and New Zealand, under an arrangement set up in 1941. There was a board of trustees, and the ownership agreement specified that possession of the shares was to be regarded as being "in the nature of a trust rather than an investment". Yet this "trust" will turn out to be one of the most profitable investments in financial history. Shares that were given a nominal value of £1 each 10 years ago are today valued at more than £6,400 each. Now they are to be sold on the open market.

Reuters is a British-owned news agency that was started in London in 1851 by Baron Paul Julius von Reuter sending financial information by carrier pigeon. It now supplies news to newspapers and radio and television in Britain and around the world, with a staff of correspondents much bigger than any single newspaper could afford. Reuters' major competitors in international news are two American news agencies and Agence France Presse. They compete with one another to supply their news services on every continent. Reuters no longer has a single editorial centre in London; the world's news goes out from the Hong Kong bureau instead during certain hours of the night, and at others from the New York office.

The increasing cost of news gathering and distribution, which has helped put a lot of newspapers in the red, was also a problem for Reuters in the late 1960s. It was not making a significant profit and was not expected to, but it faced the prospect of having to cut back on its news coverage unless it could increase its income. The general

manager then was Gerald Long, who had risen through the ranks after joining as a trainee and serving as bureau chief in Bonn and Paris (he is now deputy chairman of Rupert Murdoch's News International). Long and some of his colleagues thought there might be a market for an expansion of the financial news service, which was an adjunct of Reuters' main news service.

This was a time when Treasury departments were doing away with a fixed price for national currencies and allowing them to float. Floating means bobbing up and down, and currencies

Today the Monitor Service has some 18,000 customers all over the world, and is the mainstay of Reuters' boom.

fluctuated slightly in value from hour to hour, and even minute to minute, as they do today. To men who deal in millions these slight variations in value are important.

Reuters had already acquired the sole rights outside the United States to use the Ultronic computer system, which was designed to relay Stock Exchange prices. A market survey estimated that a service giving currency prices as they change might find 250 customers. So in 1973 Reuters started its Monitor Service from a small office near the Stock Exchange. It has never looked back. Today the Monitor Service, operating now from a large building near Reuters' Fleet Street headquarters, has some 18,000 customers all over the world, and is the mainstay of Reuters' boom.

A Monitor customer anywhere in the world can see on his screen the latest currency rates quoted by several banks and finance houses. These prices are literally up to the minute; the time of each rate is shown next to it, and the latest is always within one minute of the actual time. These figures are supplemented by news stories concerning currency prices.

This represents a fundamental change in Reuters' function. For the basic information on the screen is not provided by Reuters but by the different banks and finance houses which feed their prices directly into the system. Reuters is not transmitting information but supplying a communications network over which others can send information. It is the medium, not the message. The international money market does not exist in one place, where all the elements can be seen at one time like the Stock Exchange. It is

an abstraction resulting from the interaction of many prices set by individual organizations. The Monitor system is an analogue of this.

Reuters now offers a number of services of the same kind covering specialized areas such as oil, commodities and shipping. Another refinement takes Reuters into activities further removed from the supply of information. A client subscribing to what Reuters calls the dealer system can exchange private messages with any other subscriber to the system, or even with two at once. The messages that are exchanged appear on their screens. The two can make a deal, and the system then produces a print-out of it for each of them.

Reuters has led the world in providing instant financial information. Its nearest competitor, the American news agency Associated Press which has a link-up with the Wall Street financial reporting service Dow-Jones, is a long way behind it. In the five years after Monitor was introduced in 1973 Reuters' annual profits rose from £300,000 to £3.4 million. In 1983 they were more than £55 million.

Not unnaturally, Reuters' correspondents have found that financial reporting has become a bigger part of their job. Many of them are afraid that the emphasis will shift further still, away from the function of supplying news, and that the profit-making tail will wag the editorial dog. Editor-in-chief Michael Reupke is now the only working journalist on the five-man executive committee that runs Reuters. The distribution of financial rewards is also indicative: 124 lucky employees have been given Reuters shares, but only 16 of them are editorial staff.

It seems inevitable, at least in the minds of those who keep the books, that the future stars of Reuters will not be the successors of past correspondents who scooped the world with the first report in Britain of Lincoln's assassination, the first eye-witness account of the D-Day landing, and the first news of the Vietnam ceasefire

Shares that were given a nominal value of £1 each 10 years ago are today valued at more than £6,400 each.

agreement. They will be the people who design new computer systems—components are manufactured at Reuters' own factory on Long Island—or who develop new and more arcane financial services, or who open new markets.

Reuters has a board of trustees and these are acting to allay anxieties that the change of ownership could imperil Reuters' editorial independence. They have ruled that when the shares are sold, no single individual or institution may own enough to dictate policy, and that the newspapers that at present own Reuters will continue to own a substantial part of the shares. They also want a new agreement drawn up to safeguard Reuters' editorial independence and freedom from bias.

Some people have expressed fears that this independence may be compromised already at the working level. Supposing, it is suggested, that a correspondent in some Third World country, or in one of the Gulf States, sends reports which displease the government of that country, perhaps recounting civil rights abuses or corruption. This is hardly a far-fetched supposition. Meanwhile, Reuters' salesmen will be trying to sell the various financial services in that area. The government might hint that a decision on whether to buy the service, or to continue it, could hinge on whether the reporting continues to be unsympathetic. The salesman in this instance might well point this out to management, adding that it is he and his kind who are producing Reuters' income, not the correspondent who merely reports the news.

This could happen, of course, and the outcome would depend on the line that top management took. One source of pressure was removed by a change made a few years ago as Reuters expanded. Previously, in Reuters and other international news agencies, the bureau chief in a country was generally the chief correspondent and was also responsible for selling the service. In the many countries where the Press was government-controlled and the government could decide which news service it would buy, the bureau chief had an incentive to avoid displeasing the government's information department. Now the two functions are split, and the correspondent has nothing to do with the sale of the news service or of the financial services.

Estimates of the value of Reuters shares starts at about £1,000 million. Will this windfall be used to expand the news coverage which has contracted in recent years? Will it be used to buy out the print unions and introduce the new technology that could make producing newspapers a profitable business, or simply to stave off the day of hard decisions? These are the questions posed by Reuters' shares flotation, and they will be answered soon ●

Glyndebourne jubilee

by Margaret Davies

In the 50 years since its first production of Mozart's *Le nozze di Figaro*, Glyndebourne has become synonymous with operatic excellence, can its next half century offer the same.

When the Glyndebourne season opens on May 28 with *Le nozze di Figaro* it will be 50 years to the day since the curtain rose for the first time in the opera house founded by Audrey and John Christie in the grounds of their Sussex home.

The opera given on that opening day was *Le nozze di Figaro* and it was followed the next day by *Così fan tutte* (both to be repeated this season). The operas were conducted by Fritz Busch and produced by Carl Ebert, and these performances set standards of musical ensemble hitherto unknown in Britain. *Die Zauberflöte*, *Die Entführung* and *Don Giovanni* were added to the repertory in succeeding seasons—all sung in the original language—and in the first six years of its existence Glyndebourne established a Mozart tradition which continued to flourish while its repertory expanded in the post-war years and is maintained today.

After five years of silence, Glyndebourne reopened in 1946 to give the first performance of *The Rape of Lucretia* by Benjamin Britten, followed in 1947 by *Albert Herring*, and took part in the first five seasons of the Edinburgh Festival from 1947 to 1951, during which years Verdi and Richard Strauss joined the repertory. When Busch died in 1951, Vittorio Gui took over as chief conductor and was responsible for the introduction in the 1950s of a number of Rossini's operas, and in 1962, with Carl Ebert, for a memorable production of *Pelléas et Mélisande*.

Another landmark in 1962 was the staging of Monteverdi's *L'incoronazione di Poppea* in a version realized by Raymond Leppard, who returns to conduct this opera on the second night of the coming season. Leppard's orchestrations of baroque opera were to raise considerable controversy among the purists, but he was a moving force in the 20th-century revival of both Monteverdi's and Cavalli's operas.

That first *Poppea* was conducted by John Pritchard whose association with Glyndebourne lasted for 30 years, first as *répétiteur*, then as chorus master, then conductor and ultimately, in succession to Gui, as musical director. During the 60s and early 70s he collaborated notably with the producers Franco Enriquez, on the Mozart operas, and Michael Hadjimichev on *Eugene Onegin* and *The Queen of Spades*.

In 1971 John Cox, who was subsequently appointed director of production, staged a new production of *Ariadne auf Naxos*, and thereafter embarked on an outstanding series of



Brian Dickie and George Christie in the garden at Glyndebourne, with the house and theatre visible in the background.

Richard Strauss's late operas, which had hitherto been little performed in this country. He also had a highly successful collaboration on *The Rake's Progress* and *Die Zauberflöte* with David Hockney, whose imaginative designs brought fresh stimulus to the festival.

At the same time Peter Hall was gradually reviving the Mozart-Da Ponte operas with illuminating productions of *Le nozze di Figaro*, *Don Giovanni* and *Così fan tutte*, and in collaboration with his customary designer, John Bury, and the conductor Bernard Haitink he staged a ravishing *Midsummer Night's Dream*, which will be revived later this season, and a memorable *Fidelio* with Elisabeth Söderström. He also directed Janet Baker in the *Orfeo ed Euridice* which was to be her final appearance on the opera stage in 1982.

Two newcomers on the scene in that same year were the producer Frank Corsaro and the designer Maurice Sendak, who together created a spectacular production of Prokofiev's *L'Amour des Trois Oranges*. Their link with the festival was reinforced by the production of Oliver Knussen's fantasy opera *Where the Wild Things Are*, which was presented by Glyndebourne in January at the National Theatre and which will be performed by Glyndebourne Touring Opera in the autumn in a double bill with *Higglety Pigglety Pop* by the same composer. Both will then be seen at the 1985 festival. This heralds a plan to commission a new work to be performed in 1986 by Glyndebourne Touring Opera and subsequently given at the 1987 festival, with the idea of repeating the exercise on average every three years.

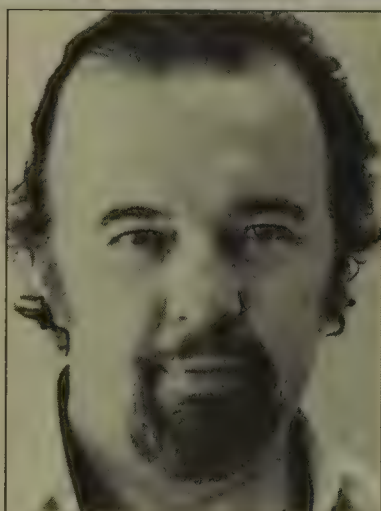
It represents an important new

departure for Glyndebourne about which both George Christie, John's son, who took over as chairman of Glyndebourne Productions in 1956, and Brian Dickie, who joined Glyndebourne in 1962 and became general administrator of the festival in 1981, hold strong views. In the words of George Christie: "The area in opera which causes the most anxiety is the gradual impoverishment of repertory, because there is nothing much new coming along." To quote Brian Dickie: "It is difficult for opera companies to make the creation of new works central to their policy—it costs a lot and the resources they have are already stretched in most cases beyond breaking point—but we are making it a priority. If you commit yourself to it and get the ingredients right, you can succeed. We are confident about it."

Dickie is also confident about



ILLUSTRATION LIBRARY



Glyndebourne's artistic future and considers Bernard Haitink, the current musical director, and Peter Hall, who was appointed artistic director this year, to be "a phenomenally strong creative team—of the same strength as we had in 1934 with Busch and Ebert. Between them they act as magnets for singers and for other conductors and producers and designers."

The thought is echoed by George Christie who adds that "to have somebody with a high reputation working at Glyndebourne, be it conductor or director, does help to attract singers, particularly if you are not paying them as much as you would if you were operating with a massive subsidy." Yet Glyndebourne has survived without state support, apart from an Arts Council grant towards the operation of the touring company, with the help of its various sponsors, some, such as the Peter Stuyvesant Foundation and John Player & Sons, of many years' standing.

A change in the financial balance occurred in the mid 70s when steep inflation caused costs to rise at a rate which could not be matched by box office income. At that point Glyndebourne reduced its dependence on box office income from roughly 80 per cent

to 65 per cent, leaving an extra 15 per cent to be met from other sources. It was considered impossible to raise ticket prices to keep pace with inflation so sponsors had to be found to close the gap, in other words, to pay for new productions. This has so far been a remarkably successful exercise with "quite healthy" prospects as far as sponsorship over the next two years is concerned. That is to say sponsors are negotiating for each of the two new productions in 1985 and 1986 and there is even interest in 1987. Though George Christie denies any feeling of complacency about that situation.

What the sponsors get in return is hard to define; apart from being allowed to buy a limited number of tickets to the festival for their guests, they get credit in the programmes of both the festival and the tour, in television transmissions both here and abroad, and on the recently issued video recordings of some of the old productions. Perhaps Christie's guess that "they rather like to support something which is a bastion of private enterprise in an area of operation that is internationally nationalized" gets to the heart of the matter.

Although he admits to gaining some

feelings of satisfaction from Glyndebourne's continuing independent status, he is quick to add that he would be happy to take advantage of Arts Council support if it were forthcoming, perhaps for a specific aspect of their operation such as the festival's employment of the LPO—this year playing for the 21st time—which is the biggest single item on the budget, representing about 17 per cent of the total. But in the present financial climate this must remain a faint hope for the future.

More concrete plans involve the repertory, to which will be added some more Verdi, perhaps *Simon Boccanegra* and *La traviata*, and *Carmen*, which was written for a small house and, as Peter Brook has recently demonstrated, can benefit hugely from being scaled down and freed of superfluous spectacle. Mozart will be maintained as the core of the repertory, as Brian Dickie pointed out, but as well as renewing current productions he is keen to introduce *La clemenza di Tito* to Glyndebourne when the time is right and the ingredients are available.

The essential ingredients of opera are the singers, for which he spends a considerable proportion of his life scouring the world, travelling regularly

Top: John Christie, who founded Glyndebourne Festival Opera in 1934, and a scene from the opening production of *Le nozze di Figaro*. Above: Bernard Haitink, musical director, Sir Peter Hall, artistic director, and a scene from Hall's production of *Così fan tutte*, to be revived this season.

to all the European centres and to the USA which he finds "a tremendously rich hunting ground", with opera faculties in many of the universities. He aims "to keep an eye on everything that is going on. It is a continuous process of accumulating information, monitoring how singers are developing, until at a certain point they will be at the right stage at the right time and ready for us to engage them."

Also crucial to Glyndebourne's future is the choice of a new musical director to succeed Haitink when he moves to Covent Garden in the autumn of 1988. Past practice indicates that it will be someone who has already established a working relationship with the festival. But there are still five more seasons for the present team to consolidate and expand their achievements as Glyndebourne moves into its second half century ●

Lord Carrington's Nato hopes

by Alexander MacLeod

The former Foreign Secretary and chairman of GEC is off to Brussels in June to become Nato's Secretary-General. In this interview he left no doubt that his diplomatic skills will be fully deployed there to strengthen the alliance internally—and to improve East-West relations.

Photograph by Ed Pritchard

In his three years as Britain's Foreign Secretary Lord Carrington travelled relentlessly. When he resigned during the Falklands crisis in 1982 critics claimed that urgent shuttling from one world capital to another had distracted him from taking Argentina's preparations for war in the South Atlantic seriously enough. But as he prepared to take up his new post as Secretary-General of the North Atlantic Treaty Organization, Lord Carrington's urge to go places and find out things for himself showed no sign of abating. In March he began visiting each of the 16 Nato countries in turn.

Renowned for his faith in personal diplomacy as well as for a deft and witty style, Peter, Sixth Baron Carrington has spent much of his time since he left the Thatcher Government furthering the interests of the General Electric Company. In his chairman's office high above London's Park Lane, he began by pointing out that he had jettisoned the "Louis Farouk furnishings" of the previous incumbent and replaced them with the products of Terence Conran. And before talking about what he hoped to achieve as Nato's civilian chief he demanded to know whether breakfast television was always as terrible as it had been that morning. The conversational technique puts you at ease, and is intended to. It is a large part of the reason why people like Peter Carrington.

Before word got out that he was favourite to succeed Dr Josef Luns of the Netherlands as Secretary-General of Nato, Lord Carrington ventured some radical thoughts about the Western Alliance and its relations with the Soviet Union. In the text of his Alastair Buchan Memorial Lecture in April last year he said there should be no more "megaphone diplomacy", and an end to attempts to reduce East-West relations to "nuclear accountancy". At the time these remarks were seen as indirect criticism of the Reagan administration. A year later the man who must try to sow unity in Nato's ranks steered around radical public thoughts as surely as he had rid himself of unwanted furniture.

"I start out with the certain knowledge that Nato is strong. Perennial talk about the Alliance being in disarray ignores the fact of our strength. If you put yourself in the shoes of the Kremlin leaders, and you were contemplating some sort of adventure against the West, I think you would say

that the forces of Nato are pretty considerable. The conventional forces are not as strong as they might be, but they're very powerful all the same. And there's the nuclear deterrent to reckon with. The Russians know that, in the round, we are by no means inferior to them. Our task—my task—is to make sure that that state of affairs continues."

Lord Carrington had sharp words for anyone who believes that the best way to improve the security of the West is to engage in unilateral disarmament. "It is no good talking from a position of weakness. I find it rather alarming that some people who ought to know better don't appear to have learnt any of the lessons of the past. Well-meaning people who do not look at history can be a menace."

Such language is intended to convey that with Lord Carrington in charge, Nato is not about to drop its guard. He shows signs of being aware that the energetic and loquacious Dr Luns, in his dozen years as Secretary-General, acquired a reputation as an unashamed hawk, little interested in East-West *détente*. Lord Carrington, a long-standing advocate of *détente*, evidently does not want to encourage the belief that Nato is now being run by a Secretary-General soft on Communism.

As well as leaving GEC, he is resigning directorships with Barclays Bank and Cadbury-Schweppes and a consul-

"I never sought the Nato job, but if you're asked to do something and you know it is worth doing, it is very hard to refuse."

tancy with Kissinger Associates, the former American Secretary of State's personal international think-tank. Apart from his farm in Buckinghamshire, the only major interest outside Nato that he will try to sustain is his chairmanship of the board of trustees of the Victoria and Albert Museum.

Lord Carrington, who is 64, took the V & A chairmanship for the same reason that he agreed to be Nato Secretary-General—because somebody asked him to. "I never sought the Nato job, but if you're asked to do something and you know it is worth doing, it is very hard to refuse."

In fact, Nato officials say Carrington laid it down as a condition of his

acceptance of the post that his appointment must be by the unanimous vote of the Nato Council. He thus ensured that he did not have to compete with anyone and that, having obtained the job, he could count on the wholehearted backing of all 16 members, at least in the early stages.

Despite the robust, no-nonsense line he adopted in assessing Nato's strength and the risks the Russians would be running if they tried to test it, Lord Carrington left no doubt that the Alliance will have to engage in some sophisticated diplomacy both within its ranks and in its dealings with the Soviet Union if it is to preserve the security of the West. It was very much a European perspective that he adopted. He rejected the view of some of President Reagan's advisers that Europeans are doing less than their fair share to defend Europe.

"We in Western Europe have a slightly bigger population than the United States. The men under arms are about 3 to 2 in Europe's favour. If you look at the forces deployed in Europe, they are 90 per cent European, although American units would come in the event of trouble. What concerns me more than the balance of effort between the US and ourselves is whether or not the money we all spend is being used effectively."

He went on to describe Nato's problems in choosing a new battle tank. Britain, France, Germany and the US all have different ideas about tank warfare. "And yet if they do have to fight, it will be in the same place on the same day. It's part of the Secretary-General's job to bring people together on such matters. He has no real executive authority, though he runs the Nato administrative machine. He can use his influence to push things in the direction he thinks is right."

Moving onto more sensitive ground, Lord Carrington conceded that part of the problem in dealing with the Americans is that some of them believe their efforts ought to be better appreciated by Europeans. "We know in our personal lives how very difficult it is to be beholden to people. It may be more blessed to give than to receive, but if you're always on the receiving end, it's quite difficult to be grateful to those who are giving. Europeans are enormously aware of the role the Americans are playing, but it's human nature not to show it quite as often as perhaps some Americans would like. I

think most Americans understand the problem."

Lord Carrington was cautious in predicting what the death of President Yuri Andropov and his replacement by Mr Konstantin Chernenko might mean for East-West relations. For an instant he wistfully hoped that Mr Chernenko might turn out to be "a kind of Pope John XXIII type", then

"It may be more blessed to give than to receive, but if you're always on the receiving end, it's quite difficult to be grateful to those who are giving."

quickly dropped the idea. Nor would he concede that President Reagan's determination to build up US defences had been provocative. "He set out to ensure that the US could speak to Russia from a position of strength. That seems to me terribly sensible."

A bigger problem for the Alliance, Lord Carrington felt, was keeping the Americans committed to the defence of Europe. He was sceptical about the suggestions by some British Opposition politicians that the European Economic Community should acquire its own defensive role separate from Nato.

"Quite apart from accommodating Ireland, which is in the EEC but outside Nato, and France which is outside Nato's military command structure, you have to be extremely careful that anything you do has the blessing of the United States and doesn't have the effect of detaching the Americans from the Alliance by creating some sort of European entity." But he agreed that the Alliance found itself in a "Catch 22" situation: the stronger the European wing of the Alliance became, the more likely the Americans might be to conclude that their presence was no longer needed. On the other hand, if the Europeans were seen by the Americans as not doing enough, that, too, might erode the US commitment to the defence of Europe.

"What we have to do is maintain a balance in our relations that will keep those American troops here and at the same time persuade the US that we are playing a full part. We've kept that balance for 35 years. These are not just military matters, they are profoundly political considerations, and the



Secretary-General is obviously deeply involved in them."

Although he did not say so, Lord Carrington left the impression that what he liked about his new job was that the duties were not clearly defined. Each occupant has shaped it to his own experience and style. The salary is undisclosed. There is no contract, no set term. Lord Carrington said that "three to four years in the job will be about right". What would he want to achieve in that time?

"We have to retain the credibility of the deterrent. That's the foundation on which peace has rested for over 40 years. Next we have to strengthen the involvement of the United States in Europe. Without that I do not believe the West can mount an effective defence. Finally we have to do everything—and be seen to do everything—to defuse the tension between East and West, by negotiating from strength and building up to a position if not of trust then of understanding. Any agreement we come to with the Soviet Union has got to be verifiable. Otherwise trust or understanding cannot be there."

Coming from someone without Lord Carrington's track record as an effective diplomat-politician, that might sound like a predictable and deeply conservative view of the Alliance and the Secretary-General's role in it. But he added a carefully con-

"Any agreement we come to with the Soviet Union has got to be verifiable. Otherwise trust or understanding cannot be there."

sidered statement of faith in the value of diplomacy when people are in conflict, citing the Lancaster House conference which gave independence to Rhodesia and which he chaired.

"On that occasion I think everybody had a reason to get a settlement—the South Africans, the front-line states, the political parties in Rhodesia, Britain itself. Some people say today that the outcome was a disaster. But the alternative was continuing and increasing bloodshed. As in all diplomacy, there comes a moment when things move together and you can reach a settlement, and it just so happened that the moment had arrived."

The words were uttered without a hint of the lightness of touch that Lord Carrington reserved for discussing other topics. It is evident that the new Secretary-General of Nato, as well as making staunch statements about the need for firmness in dealing with the Russians, will be hunting for opportunities to improve relations between the superpowers. He smiled wanly when reminded that Alexander Haig once described him as "a duplicitous bastard" and said nothing to discourage the idea that he is prepared to use all the tricks of the diplomatic trade to get Washington and Moscow back on speaking terms as soon as he can ●

AUSTIN ROVER



THE POWER OF GOOD BREEDING.

Rover one of the proudest names in British motoring.
The marque that has a pedigree of consummate luxury and comfort.
Of style, always allied to innovative

engineering. Of time-honoured prestige. And pure, refined performance.
Performance that befits the legendary power of Rover.
Superacceleration, effortless motor-

way cruising and high speed handling.
From the supremely luxurious Vanden Plas to the 104 mph Rover 2000*
The Rover marque brings you that power with the very latest refinements

in advanced engineering, aerodynamics, suspension and road holding.
Which results in greater reliability and safety, as well as that unique Rover driving sensation.

A driving sensation that will reassure you of your highest ambitions.
Test drive a Rover at your nearest Austin Rover dealer. And feel the power of good breeding.



ROVER

DRIVING IS BELIEVING

A CLASSIC LAMBSWOOL
PULLOVER FROM
THE BARRIE COLLECTION
IN PURE NEW WOOL



Pure new wool



GIEVES & HAWKES Ltd

No. 1 Savile Row, London W1.
Branches throughout the Country.

A rural railway at risk

by Howard M. Beck

Accelerating structural decay of what is probably Britain's most exposed and weather-beaten railway viaduct, at Ribbleshead in Yorkshire, is the primary reason why British Rail is considering the closure of the spectacular Settle to Carlisle Railway.

The beginnings of this magnificent railway have their roots in the mid-1800s, at the height of Britain's "railway mania" when the big railroad companies were hungry for expansion and eager for a slice of the lucrative Scottish traffic that would result from a line into the north. In 1866, when the powerful Midland Railway Company presented to Parliament its controversial Settle-Carlisle Bill, it met with bitter opposition. It was looked upon as a grandiose and impossible scheme by the company's rivals and government ministers alike.

Despite antagonism the Bill was passed, and in November, 1869, work began on the building of the section of line between Settle Junction and Denthead. Soon afterwards construction workers and labourers moved into the area seeking employment, lured from all over the country by the promise of high wages. A navy could earn as much as 50p a day.

A route had been surveyed for the line which would take it across the roof of Yorkshire and what is now Cumbria, through some of the wildest and most inhospitable upland terrain in the country. No less than 3 miles of it would pass through 14 tunnels. The line would also climb from near sea level at Settle to a summit of 1,168 feet at Aisgill in Mallerstang and would involve building more than 350 bridges and viaducts.

It was estimated that the line would take four years to construct and cost £2.5 million. In the event the final cost was nearer to £3.6 million and the work, which was plagued with accidents, disease and atrocious weather conditions, took almost three years longer than had been estimated.

Trial boreholes into Batty Moss indicated that the 23 piers for Ribbleshead's impressive viaduct would have to be sunk some 26 feet down into the peat deposits to reach a firm footing on the limestone bedrock. The 164-foot-high piers were to be constructed of local limestone, said to be some of the purest and hardest in the land. The immense blocks, many weighing as much as 8 tons and measuring 8 feet long, were excavated from local quarries at nearby Salt Lake and Littledale with the aid of dynamite costing £200 a ton. In all around 1,200,000 cubic feet of stone were removed.

For four years droves of masons, engineers and labourers fought an endless battle with the elements as the huge edifice took shape beneath the timber staging. Shanty towns soon appeared alongside the structure and were given colourful names such as Sebastopol, Jencho, Salt Lake City and Jerusalem. Wives and children moved in along with entrepreneurs both reputable and suspect. Living conditions were

appallingly primitive and disease swept through the settlements, decimating the workforce and their families.

Eventually the viaduct at Ribbleshead was finished, the rest of the line completed, and in November, 1875, the route was opened, first to freight and a year later for passenger trade. For well over a century the magnificent viaduct sweeping across Batty Moss has survived, but just how much damage it has suffered is indicated by the debris accumulated beneath its majestic arches.

Minor decay in the form of cracking along the corners of the piers first became noticeable in the late 1960s. However British Rail engineers found nothing to be alarmed about, countering the problem at first by using concrete cladding and later by fitting tie bars through the length and width of

the piers, reinforced with sections of old railway line. Even so the breakdown of individual blocks accelerated to the point where engineers had to erect prominent notices in French, English and German warning hikers of the dangers from falling masonry. Cracking is now no longer confined to key structural blocks, but affects those bearing little or no load. An even more disturbing aspect of the decay is that some of the spandrel walls are separating from the brick barrel arches.

When the viaduct was designed allowance was made for every sixth pier to be substantially larger than the rest as a safeguard against total collapse should any of them fail. Unfortunately these are hollow and only partially filled with loose rubble stabilized with poor-grade mortar. Failure of an asphaltic sealing layer beneath

the track ballast has allowed rainwater to penetrate and attack the piers from within, leaching out the lime from an already weak cement.

British Rail maintain that the structure is in no danger of total failure, but point out that repair is becoming impractical. With the cost of a replacement currently put at £4 million, and with many similar structures in need of repairs, there are few options open. Nearly £1 million has been spent at Ribbleshead in the past decade and fresh cracks now appear faster than they can be dealt with. The problem as identified by British Rail engineers is the severe weather. With many joints open and devoid of mortar, point loading on the immense blocks results in stresses building up inside the limestone. Cracks result and these are opened further by the freeze-thaw

cycles of the hard winters.

The Settle-Carlisle Railway represents the zenith of Victorian railway engineering achievement. Some local quarries are still dependent on the line for transportation, and ironically one of these produces the finest track ballast to be had. Closure of the railway would almost certainly mean more heavy lorries using unsuitable country lanes, with all the hazards that this creates. The line has almost untapped potential for the tourist industry, which in Yorkshire is currently experiencing a boom. The loss of a rail route to the Yorkshire Dales would have serious consequences for local people, and the Scottish connexion at Carlisle would be lost, resulting in the end of what is the fastest commercial link between the Midlands, West Yorkshire and Scotland's south-west and Glasgow.



A carat or more.
One ravishing beauty she won't mind competing with.

De Beers



A quality diamond of a carat or more.

Quality. It's as important in diamonds as in anything else you own. It's especially important in a diamond of a carat or more.

Chaumet are experts where quality diamonds are concerned, and would be happy to discuss the 4Cs – Carat weight, Clarity, Cut and Colour – the criteria that determine the quality and value of a diamond.

We can show you outstanding diamonds of a carat or more that will please the most discriminating taste. The necklace here, for example, features a 1.63 carat diamond.

And since this isn't the kind of purchase you make every day, we've prepared a free booklet for you. Write to: Chaumet, Dept C2, 178 New Bond Street, London, W1. Tel: 01-629 0136.

So give your wife a gift with a beauty to match her own – a quality diamond of a carat or more from Chaumet.

CHAUMET
JEWELLERS

A diamond is forever.

THE COUNTIES

Steve Race's

LINCOLNSHIRE

Photographs by Janine Wiedel



Pylons stretching into the distance characterize the Lincolnshire fenland.

The radio interview with Sir John Betjeman was over and I could not resist bringing out my copy of *Summoned by Bells* for the poet's signature. "Where are you from?" inquired Sir John. When I told him, he wrote on the title page: "Ah, Lincs! The glorious home county of Steve Race." Then to my further delight, he added an ink drawing. It showed a long line of electricity pylons striding across a stark fenland landscape.

"Glorious" is not perhaps the first word that comes to mind in describing the county of my birth. One might rather say that it was remote, stern, beautiful, rich in history—certainly large. It is, in fact, the second largest county in England—or was, until Lord Redcliffe-Maud's preposterous committee snipped off a chunk of north Lincolnshire in order to create the bogus county of Humberside, an administrative unit to which no one owes the slightest allegiance. I join with every other proud son of Lincolnshire in utterly ignoring the Local Govern-

ment Act of 1972 and consigning His Lordship's report to a dustbin, preferably in Cleveland or some other equally implausible region.

Large my county certainly is, the distance from Stamford to Barton-upon-Humber being equal to that from London to Stamford. Only the most determined walker can claim to have tramped the whole splendid Viking Way, which stretches from Oakham (in Rutland, as I still call it) to the Humber Bridge which links, but never unites, the arrogant folk of Yorkshire with the proud natives of Lincolnshire.

Proud they are, even standoffish. The plain fact is that isolation is in the very blood and bones of Lincolnshire men and women, bred to the view that the best way to greet a "foreigner" is to heave a stone at him first and ask him his business afterwards. "A proud, conceited, ignorant people", as one 18th-century poet summarized us. Henry VIII was even blunter: "One of the

most brute and beastly of the whole realm" said he of my county, admittedly while under the strain of a little difficulty regarding monasteries.

In earlier centuries to penetrate Lincolnshire at all required physical persistence, even a kind of mad courage. Enter from north or south, and if the Humber or the Wash did not get you the bogs would. An approach from the west was not much easier: the River Trent remained unbridged below Newark until 1790. But the rewards for the determined traveller were considerable. They still are.

Who, for example, could resist our rattling, galumphing place names? One could make them into a poem of sorts: Snitterby, Scrivelsby, Scamblesby, Stow, Worlaby, Pyewipe, Cowbit, Scartho; Sloothby-with-Willoughby, Swallowbeck, Torksey, Ashby Puerorum, Slash Hollow and Keal.

Who would not walk with jaunty step from Haxey Tubaries to Burton Coggles? From Wrangle to Aslackby? Do Lincoln boys still cycle, as I so often did, between New York, Waterloo and Jerusalem, all of them hamlets within a bat's flight of Lincoln Castle?

For Aslackby the visitor might inquire in vain. Call it Aizelby, though, and you may conceivably be directed there. Similarly Margaret Thatcher's birthplace of Grantham was a *ham* not an *am*: one should therefore call it "Grant'um" when conversing with a local purist. Skegness is more likely to be referred to as Skeg, Skeggy or even Skegsnest, while your true Yellowbelly still manages to turn Louth into two syllables (Lou-ath).

Yellowbellies—an unlovely nickname. How did we Lincolnshire folk acquire it? Some say that our ancestors had a yellow tinge to the skin caused by eating a bilious local seaweed. Military scholars, more plausibly, point out that the old Lincolnshire Regiment tunic was yellow. For all I know some ➤➤



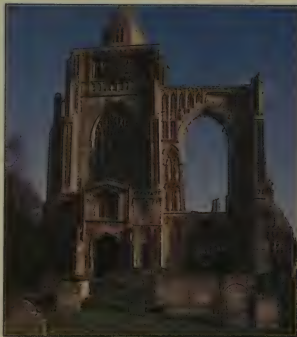
Lincolnshire

early Spalding resident clasped to his chest an armful of yellow tulips. Any derivation is acceptable, except that we were "yellow" in the cowardly sense.

No cowards we. Awkward, perhaps; stubborn, yes. And incomprehensible to outsiders, though Lincolnshire speech is not so much a matter of dialect or accent as of intonation. There are special words, of course: onomatopoeic gems like *slape* (meaning slippery underfoot) and *nutch* (humid). Someone petulant and ill-tempered is *maridy*. There are special speech forms, too, as in *while* as a substitute for *until* ("not while Tuesday"). But the Lincolnshire sound is, I maintain, an inflection, a cracking tone of voice, rather high in pitch, such as one surely needs in order to call the cattle home from Drinsey Nook. Tennyson understood it, perhaps even spoke it.

Tennyson—one of our sons, of course. Our sparsely populated county encourages introspection, which is why Lincolnshire's sons and daughters contribute notably to the nation's heritage in the sphere of arts and sciences: Archbishop Langton, Lord Burghley, Sir Isaac Newton, Sir John Franklin, John and Charles Wesley, William Byrd, Alfred Lord Tennyson, John Foxe, Jean Ingelow, Matthew Flinders—it is a proud roll call, to which can be added the more recent Dame Sybil Thormadia, Tony Jacklin, Neville Marriner and that lady occupant of 10 Downing Street.

Nor should one forget the Lincolnshire-born Pilgrim Fathers who founded the New World. Some of them, led by John Winthrop, set out from Boston in the south of the county, where they are remembered with understandable pride. Present-day Boston is a typically busy market town, but with a tang of the sea in its air. Ancient tidal waterways snake almost into the centre of town, their chunky vessels tilted on banks of dark mud. That most feminine and elegant of church towers, known so inappropriately as "The Stump", casts a morning shadow across the town's main statue, which is of one Herbert Ingram. He looks worthy and somewhat pleased with himself, as well he might, having been the founder of



Top left, some of the attractions of Skegness. Top right, a tenant farmer at Friskney. Centre, the Maud Foster windmill in Boston, built in 1809. Above, the ruins of Croylund Abbey, founded in 716. Right, the statue of Herbert Ingram, founder of the *FLN*, in Boston, with the Church of St Botolph and its "Stump" behind.



The fens north of Boston, top, and the wolds south of Louth show the contrasting landscapes possible in a county the size of Lincolnshire.

Lincolnshire

The Illustrated London News.

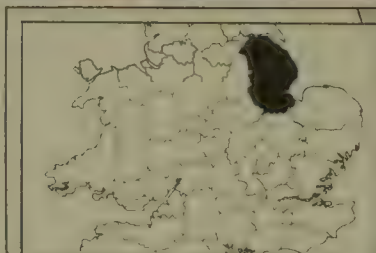
The visitor who explores Lincolnshire from the south finds himself first in Stamford, once a major staging post on the Great North Road. Sir Walter Scott described High Street and St Martin's Church as "the finest scene between London and Edinburgh". "Much finer than Cambridge!" sang Celia Fiennes in 1697. For most of my lifetime the scene was less than fine. "This is Stamford—stay a while amid its ancient charm" pleaded a sign by the roadside, as traffic clogged the winding streets and yet another juggernaut shaved the corner off yet another Georgian building. Now, thanks to the by-pass, one can linger there, and the ancient charm has returned to those honey-coloured streets.

On to Crowland along the county's southern rim, where the streets were once waterways, so that at an intersection the villagers had to fashion a triple stone bridge shaped like the Manx symbol. It is still there, dry as a beached whale, not far from the brooding Croyland Abbey, where a superb Norman sawtooth arch pierces the sky.

I find it impossible to describe the appeal of the Fens, especially to anyone brought up in the soft luxury of the south country. Imagine endless miles of flat, reclaimed seabed, yielding magnificent crops from the dark rich earth. A lapwing wheels away across a frozen dyke towards a grey stone church tower. A forlorn windmill leans against the penetrating North Sea gales, long ago stripped of its sails. A single tree 10 miles away is an "event" in the sky-laden landscape. Does that sound appealing, I wonder? I promise you that it is. Visit the rest of Britain in high summer if you will, but experience our Lincolnshire fens in some crisp winter, when the hoar frost is on the reeds and the fieldfares quiver with their backs to the wind.

As you move north into the county subdivision of Lindsey the farmland notably softens, giving place to the delectable Wolds, those neat, gently folding hills where the great Tennyson mused. No longer is this "the drowned country" in which Daniel Defoe heard "a sigh like the sound of a gun at a great distance". (It turned out to be the boom of the bittern.) This is a kinder landscape, though still earth-gripped. Not far away, in their season, are Brent geese, snow bunting and redshank, while trout, pike, bream and roach police the dykes in cool silence.

"Skegness", the posters tell us, "is so bracing". And there to prove it is John Hassall's famous painting of a jolly fisherman frisking along the shore. Admittedly, some of our other beach resorts seem to me to have less to recommend them, like Cleethorpes, which is too near to Grimsby, just as Grimsby is altogether too near to Grimsby for my taste. A skilful football team and a lively MP cannot compensate for overdevelopment, any more



Lincolnshire

Area

1,461,560 acres

Population

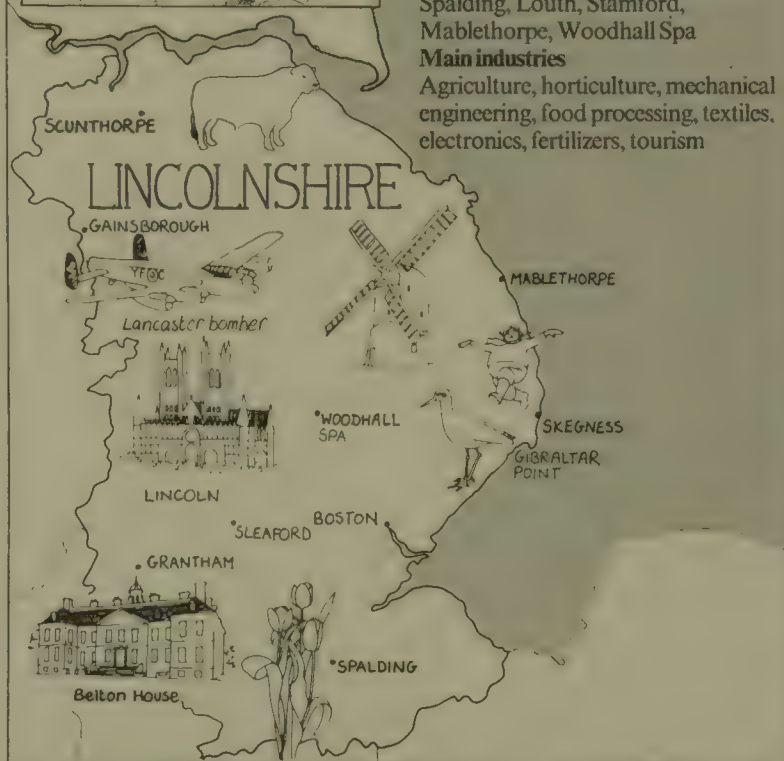
550,750

Main towns

Lincoln, Boston, Grantham, Gainsborough, Skegness, Sleaford, Spalding, Louth, Stamford, Mablethorpe, Woodhall Spa

Main industries

Agriculture, horticulture, mechanical engineering, food processing, textiles, electronics, fertilizers, tourism



The city of Lincoln is dominated by its cathedral, consecrated in 1092.

must, the famous Lincoln Imp who squats in stony malevolence high on a column in the Angel Choir. Then explore the Roman remains of the city, the superb art collection in the Usher Art Gallery; visit the shopping area around the 15th-century Stonebow, so wisely turned into a pedestrian precinct. Wander into immemorial churches that were already dozing with age when Parliament met in Lincoln in 1301. I love Lincoln. I admit it. Maybe there is piped music in the library and a Chinese takeaway where the Band of Hope used to meet. That's progress, against which Lincoln is no more proof than any other living city.

But my civic pride has squeezed out other notable county sights which deserve mention: the fine Lincoln Red cattle and the vast sugar beet prairies; the 10,000 acres of blazing tulip fields in spring around Spalding. I ought to have mentioned the motor racing at Cadwell Park; the Royal Air Force Lancaster which stands at the entrance gate to Scampton airfield, in commemoration of the Möhne Dam raid in 1943. A word might have been spared for the treasures of the National Trust's Belton Park, the incomparable church spire at Louth, or Grantham's old coaching inns.

All these are my joy when I return to the county of my birth. But down south in my expatriate home, at night, when thoughts wander amiably just before sleep across remembered scenes, it is the snug villages huddled round their churches that I see in my mind's eye; the long sentinel rows of poplars, the lapwings in the cart ruts, the sea-gulls mobbing the plough, the well cared-for barns, and—John Betjeman's symbol for Lincolnshire will do very well—that line of electricity pylons striding across the splendid, fertile fens towards an endless sky ●

than the town of Gainsborough's fame as the setting for *The Mill on the Floss* can make up for an industrial preoccupation with linseed oil, flour and malt.

In Lincolnshire there is no urban substitute for the city of my birth, Lincoln itself. "The cathedral looks nobly on approach" wrote the 18th-century compulsive traveller John Byng. Indeed it does, and from every direction, too. Lincoln is—am I prejudiced?—a work of art. Up there on the brow of the escarpment stands the finest Gothic cathedral in Christen-

dom. Inside it are proportion, line, majesty. Outside is the most exquisitely light-responsive stone ever dedicated by a craftsman to his Creator.

When you have been brought up in Lincoln you know the cathedral from every angle. It watches you while you are shopping; it peers at you through the trees; it leans on you as you grind up that last almost vertical stretch of Steep Hill between the medieval antique shops. Big Tom booms each hour at you in deep-throated admonition.

Go inside the cathedral. Find, if you



*reflecting on
one of life's
luxuries*



Inchgower 12 years old

Highland Malt Scotch Whisky



It's hard to say who will enjoy your AEG most.

When you find something a pleasure, it shows in the results.

That's as true of cooking as anything else in life, and why we go to such lengths at AEG to make it easy for you.

Our Ventitherm Quatro oven, for example, is not only a joy to use. It also cooks in four quite different ways.

You can use it as a conventional oven, or switch to AEG *Ventitherm*, the most sophisticated hot-air cooking system on the market.

Cooking this way, you can use up to four shelves at once. You can batch bake, or cook complete menus all together.

You don't need to turn food or baste. You don't need to change it from shelf to shelf.

You save on electricity because you're cooking at lower temperatures.

And on cleaning because, at lower temperatures, your roasts 'spit' less.

The Quatro gives you a choice of grilling methods too.

There's a powerful full-width variable grill that can cope with really big orders.

Or our new *Infratherm* grilling system, which gives you a delicious 'spit-roast' effect without all the fuss of spit-roasting.

Everything about the Quatro makes your life simpler.

It saves you agonising over different kinds of ovens and systems, because it has all you need.

In one.

It comes in a range of colours to suit every

kitchen and, being AEG, we can offer other appliances to match.

Making it altogether the ideal choice—for you, your family, and anyone lucky enough to be invited to dinner.

AEG
BATH ROAD, SLOUGH, BERKSHIRE

The legend that spells performance.



The Jaguar XJ-S H.E. is the ultimate luxury Grand Tourer, a car without equal in its class.

Its superb engineering, race-bred performance and extraordinary road-holding cast a spell like nothing else on the road.

Even at its maximum speed of 155 mph, its legendary 5.3 litre, 295 bhp, V12 engine, driven through a three-speed automatic transmission and fed by a digital electronic fuel-injection system, remains relaxed and unstressed, the smoothness of ride unimpaired.

The ride is as luxurious as it is smooth. You are cosseted by fine quality leather hides, burr elm veneer and deep-pile carpeting; reassured by a range of standard

equipment, including air conditioning and a four speaker stereo radio/cassette system.

Settled behind the wheel of an XJ-S H.E., you could be forgiven for supposing that the world outside had receded, leaving you cocooned in quiet comfort.

This is the immensely pleasurable driving experience that is the preserve of all XJ-S owners.

Dynamic performance effortlessly achieved, the unmistakable style of the Jaguar XJ-S H.E.

XJ-S H.E. £21,753.00. (Automatic transmission only.)

Price, based upon manufacturer's RRP, is correct at time of going to press and includes seat belts, car tax and VAT. (Delivery, road tax and number plates extra.)



The legend grows

THE NEW XJ-S RANGE: H.E., 3.6 COUPE, 3.6 CABRIOLET.



Inside St Thomas's

by Maureen Green

Steeped in medical history, the hospital which Florence Nightingale chose for her nursing school remains a centre of excellence; but reduced funding may force it to change its role.

Photographs by Nancy Durrell McKenna

One of the busiest walks along the south bank of the Thames is the $\frac{1}{4}$ mile stretch of central corridor inside St Thomas's Hospital, from the new main entrance just off Westminster Bridge to the old western tower. Here surgeons, administrators, nurses, students, patients and professors swap information at any hour of the day or night. Flanked to the north by views of the river and the Houses of Parliament, enclosed on the south by staircases and halls which lead to wards, theatres and offices, it is the High Street, the centre of communications of one of the oldest and best teaching hospitals in the world.

Each year St Thomas's sends out about 200 trained nurses (known as "Nightingales") and 100 newly qualified doctors. Servicing its 1,000 beds keeps 4,000 people busy, approximately half of them nurses and about 420 of them doctors; and since hospitals are also vast hotels, that includes armies of cooks, cleaners and laundry workers, as well as administrators.

This medical city is an amalgam of buildings of different periods and styles. The new towers next to the bridge, opened in 1976, provided a new Nightingale Nursing School, 27 new wards, eight new operating theatres with interlocking undergraduate seminar rooms and student laboratories, the roof-top Rayne Institute of medical research, and a computer centre in place of former war-damaged masonry. Four Victorian-Gothic pavilions remain upstream, housing part of out-patients, much of the medical school, and the old wards designed to Florence Nightingale's recommendations with lofty ceilings and large windows opening onto the Thames, where nurses can see every patient and patients can keep an eye on each other.

Like many an ancient institution, the hospital is grappling with the stimulus



Top, engraving of St Thomas's Hospital from *The Illustrated London News* of June 24, 1871, to commemorate its opening by Queen Victoria that week. Above, the hospital's modern additions mark its entrance by Westminster Bridge.

and anxiety of adjustment to the 1980s. St Thomas's is happy to be a "centre of excellence", but is aware of the perilous nature of that role nowadays. Its location alone confers privileges and burdens, and events in London often rub up against the hospital's attempts to foresee the unforeseeable. The casualty department can now anticipate the fall-out from the London Marathon, which stops on its doorstep—one young runner in the first race had to be put in intensive care and survived by a hair's breadth.

But how could it anticipate a disastrous New Year's Eve in Trafalgar

Square in 1982 which spewed 78 cases ranging from death to minor injury through the hospital's doors in an hour and a half? Or the difficulties of the drivers of Army emergency vehicles bearing victims of the Harrods bombing who could not turn right into the (alerted) Westminster Hospital, but drove straight across the bridge to (unaltered) St Thomas's?

The commuter who collapses with cardiac arrest on the platform of Waterloo Station and the Lambeth stabbing victim are responsibilities conferred by the hospital's location. "Seven years ago a stabbing case

would have been the talk of the hospital; now it is an everyday occurrence," observes Miss Chard, nursing officer in charge of Accident and Emergency for many years.

History has added an undeniable resonance to St Thomas's. "This very seductive place," as one of the staff described it, runs not just on the powerful blend of ether and human crisis that many a soap opera has tried to capture, but on a strong tribal sense of belonging that is now, after 850 years, almost impossible to dent. Barry Jackson, the consultant surgeon, spends his few moments of leisure digging into its history and chairs the hospital's history and works of art committee.

Southwark Augustinians had been tending the sick in the name of St Thomas the Martyr for long enough to be referred to as "this ancient spital" in 1212. Centuries of healing passed, interrupted briefly by Henry VIII, who dissolved St Thomas's along with other monastic foundations; the hospital re-opened in 1552 as a secular medical centre under Edward VI. Apprentices and "surgeons' cubs" were trained on the premises from that date, although the medical school did not formally evolve until the 18th century.

St Thomas's attempts to reform the primitive level of nursing, and the indomitable nature of its Victorian matron Mrs Sarah Wardroper, so impressed Florence Nightingale that when she returned from the Crimea in 1856 she chose the hospital for her new school for nurses. Despite the hostility of many doctors and surgeons, Florence Nightingale had her admirers among the governors of the hospital, in particular the Prince Consort, who made her project welcome. Financed by the Nightingale Fund subscribed by a grateful nation, and with Mrs Wardroper as its first superintendent, ➤

Inside St Thomas's

the school opened to its first 13 pupils in 1860.

Today, the Chief Nursing Officer of St Thomas's, Miss Mary Laurence, responsible for the 1,700 nurses in the Nightingale School and in the Hospital, is also consulted as an authority on all matters concerning Florence Nightingale. Florence Nightingale's interest, Miss Laurence found, was "never just for the nursing school, but for the whole running of a hospital, and here she could get her finger in the pie of design. When St Thomas's had to be moved, she looked at its patient flow and advised that the present site would be the least disruptive to the patient. That seems such a modern concept; but she thought of it."

This spring sees the launch of an appeal to establish a Florence Nightingale Museum on the site below the Nightingale School, now a car park, to house the stream of books, letters and papers by the pioneer as well as memorabilia, including the carriage in which she rode through the Crimea.

The present hospital was opened by Queen Victoria in 1871, and artists from *The Illustrated London News* who covered that event produced scenes that hang today in the Central Hall. During the last war St Thomas's was badly damaged by bombing, and nine staff were killed (though no patients). In the post-war rebuilding the site has been enlarged by diverting the sweep of Lambeth Palace Road, and the new buildings, gardens and fountain give the feeling of a spacious campus, as well as providing room for more patients and ever-more sophisticated research and equipment. The patients and functions of the closed Royal Eye and Lambeth Hospitals, to name but two, have been welcomed inside its walls. St Thomas's has never looked more like a fortress—but is one whose function has greatly changed over the last 10 years.

It is run by a team: no one person is responsible for the institution. However, Ralph Murray, the energetic 32-year-old administrator on the Unit Management Team, sits in the eye of the storm that surrounds the hospital's future identity.

Over the centuries St Thomas's has evolved into a specialist centre of treatment with renowned consultants in many fields, a thriving educational foundation, and research departments which have invented, for instance, "the St Thomas's Hospital Cardioplegic Solution", the use of which adds to the safety of open-heart surgery.

In 1976 a government body known as the Resources Allocation Working Party (RAWP) directed that medical facilities should follow population shifts. Since population was leaving central London for country towns, medical services should also be decentralized. So regional hospitals are to have their resources built up, and funds



Anne Ward, one of the 27 wards in the hospital's modern block opened by the Queen in 1976, consists of four single rooms and five small rooms, each with four or six beds, top, and it is supervised by a central nursing station, above.

are to be syphoned from St Thomas's at accelerating speed. The annual budget of around £70 million on which the St Thomas's District now operates will be £59 million in 10 years' time.

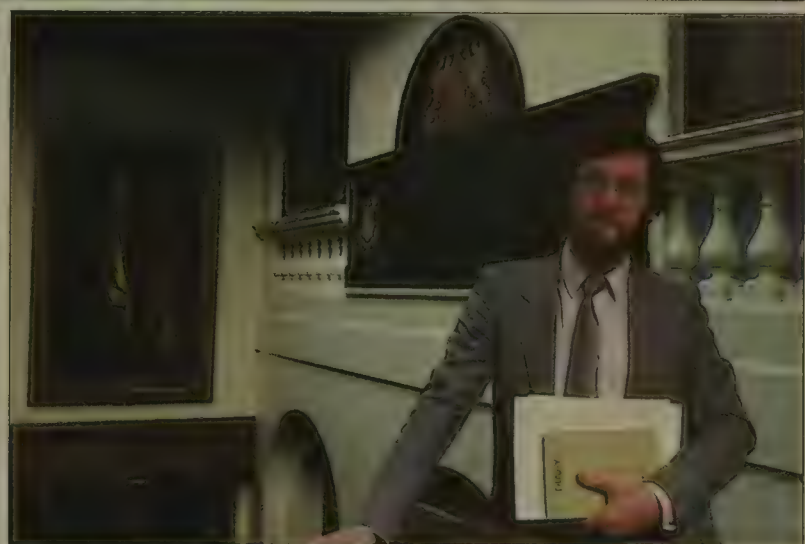
"The logic of this is that St Thomas's will be the district hospital for West Lambeth," says Ralph Murray. "Locally, we do not have a population to maintain our educational or specialist services. Does the public want a local district hospital here or a national centre? Where will the top calibre people go—to a country district? Can our kind of training, developed over hundreds of years, be transferred? There is a fundamental cultural differ-

ence between a local hospital, no matter how good, and this centre. One of our professors does not treat patients at all. One of our pathologists is a research worker, not a doctor at all. The overlap of treatment, teaching and research here gives us a very complex identity."

Regional hospitals continue to send their unusual cases to centres of excellence where they are not so unusual. For example, a Kent hospital passed on an infant needing intensive care, despite having identical technology. The Kent hospital pleaded, "We don't get enough cases here to build up the expertise." Doctors outside as well as

inside St Thomas's are beginning to suspect that population shifts are not the only factor to be examined and that the logic of RAWP may be nonsensical.

In attempting to revise its role St Thomas's knows that cutting staff is essential, but the priorities are by no means straightforward. "We can be given an enviable piece of new equipment from one of the charity appeals," says Mary Laurence, "perhaps for cardiac treatment, but then we have to staff it. Research here can turn into practice and stretch our resources. Our diabetic consultant was part of a team that invented a piece of equipment to



Top, George Ward, one of the old wards designed to Florence Nightingale's specifications. Above left, Mary Laurence, Chief Nursing Officer for West Lambeth Health Authority and responsible for the hospital's nurses, beside its river view of the Thames and Westminster. Above right, Ralph Murray, unit administrator of St Thomas's.

test blood-sugar which the patient can use at home. Our nurses also go out of the hospital to visit patients in their own homes—to supervise insulin and diet needs. Educating the diabetic is the vital way forward, but at the moment it is a staffing headache.”

At the same time St Thomas's has transformed its relationship with the local community, especially with local general practitioners. “Ten years ago,” one Lambeth GP explained, “if you collapsed with a coronary in the Lambeth Walk, St Thomas's could theoretically have said to you, ‘Would you mind going elsewhere? We have enough coronaries at the moment for

our teaching and research purposes.’ The relationship of all the great teaching hospitals with their local communities was very poor. It was impossible for me to get my patients in there or to use their facilities. We never met. This meant, of course, that good GPs didn't want to work near these top hospitals. So local medicine tended to wither in their vicinity. This was bad enough for patients, but it was also bad for the students these hospitals were teaching, most of whom were going to be general practitioners anyway. Their first exposure to general practice around them was very negative.”

The great hospital became a good

neighbour again after the 1974 creation of Health Districts, which put GPs and hospital consultants together on the same teams; and more particularly with the start of a first unit of general practice in the medical school (now amalgamated with Guy's medical school), which used some local doctors as teachers and sent students out to work in their practices. “The status and quality of local medical practice has improved and the GP's isolation has diminished,” says a local doctor, “and younger consultants are moving up inside St Thomas's who have a greater interest in community care. Excellence can breed excellence, and not only at

the centre.”

St Thomas's meanwhile hums through its 24-hour schedule, with consultant surgeon Barry Jackson putting in a 12-hour day between the morning operating list, ward rounds and clinics, often accompanied by the students and postgraduate surgeons he is teaching. Miss Pat Allan sits as nurse superintendent at midnight, aware that the safety of all the sleeping patients and staff at work in accident and emergency rests at that moment on her shoulders. They may look back at the past, and try to measure up their future. The hospital they are devoted to has seen many changes; what happens next? ●



*Super
Club*

Our new Super Club business class offers you the widest seats in the air. So wide that they aren't the easiest to fit through the door. And so wide that

there is only room to fit them in six abreast instead of the usual eight. But though the seats may be few and far between, the cabin attendants are not. There

The widest seat in the air.

are just as many of them as before, which means they can now give you more personal care and attention than ever.

So now Super Club is on all our long-haul routes, you'll find that however far you go your flight will be a calm and restful one.

**British
airways**

The world's favourite airline.

The Festival of Architecture is designed to encourage a public awareness of the art of architecture and the built environment. As well as providing cause for celebration it should also offer us an opportunity to consider what sort of built environment we prefer. The current rebellion against much recent building style, particularly of the Ronan Point variety, is one sign that we are coming to some conclusion at least about what we do not want. Now would be a good time to be more positive, to decide what we do like, and to give our builders and architects rather clearer guidance.

Examples from the past and present should help begin this process, and this is the serious element behind the *ILN*'s feature, which admittedly has some element of the parlour game attached to it.

The idea of choosing 10 buildings as the world's best, or even as personal favourites, may be as daft as was suggested by some of those to whom we wrote, although such comments were more often than not written on a scrap of paper accompanying the list they had kindly compiled. All agreed that it was an extremely difficult task. Two (James Callaghan MP and Patrick Cormack MP) declared it to be impossible, but sent in lists nonetheless (Mr Callaghan's was qualified to the extent that the buildings were those of which he had some especial recollection). Some nominated fewer than 10 (two people listed only two, but neither Professor Ralph Hopkinson nor Theo Crosby indicated whether this was because they thought no others to be of equal merit or because they had run out of time or inspiration). Some gave alternative or additional selections (Norman Foster provided 15 and Sir Philip Powell 20), though only 10 of their selections were put forward to the final list. Some gave reasons for their choice, some preferred to let the buildings stand as their own justification. One (Bernard Levin) left the 10th space blank, reserved "for any building since Gaudi fit to go with my other nine, when there is one".

The full list of buildings nominated by one or more contributors numbered 314. Twenty received five votes or more, and these top 20 buildings are illustrated in this issue. Later issues will

THE ILLUSTRATED
LONDON NEWS

THE WORLD'S BEST BUILDINGS PART ONE

The buildings featured here have been chosen by 58 people interested in the quality and standards of architecture. They responded to a questionnaire sent by the *ILN* asking them to list 10 favourite buildings which should also be of particular merit and effective for their purpose. The results are reported here, and in this and subsequent issues more than 100 of the world's best buildings will be described and illustrated to mark the start this month of a national Festival of Architecture which celebrates the 150th anniversary of the Royal Institute of British Architects.

feature some individual choices.

Seven buildings received five votes. They were Mies van der Rohe's and Philip Johnson's Seagram Building in New York, Richard Rogers's Pompidou Centre in Paris, Le Corbusier's chapel of Notre-Dame-du-Haut at Ronchamp, Decimus Burton's Palm House at Kew, Wells Cathedral, the church of San Giorgio Maggiore in Venice and the Alhambra in Granada.

Only 13 buildings were accorded six votes or more, and only one 20th-century building reached this level—the Sydney Opera House, designed by the Danish architect Jørn Utzon and constructed by Ove Arup and Partners.

The others receiving six votes were Lincoln Cathedral (one of England's finest, the present building completed in 1400), St Mark's Church and

Square, Venice (basically 11th-century, with exuberant later additions), and the Villa Capra, Vicenza (built between 1567 and 1569 and designed by Palladio to command views on all sides).

St Peter's, Rome (accepted as the most magnificent church in Christendom, the work of many hands but especially those of Michelangelo, Giacomo della Porta and Bernini, who finally completed it in the 17th century) received seven votes, and one vote ahead came King's College Chapel, Cambridge, built between 1446 and 1515 during the reigns of Henry VI and Henry VII. Among those listing it was Cedric Price, who noted its "simple breathtaking interior, clear to understand yet wondrous to experience".

Two buildings—the Houses of Parliament in London and the great church of Santa Sophia in Istanbul—received nine votes. The Houses of Parliament were built between 1840 and 1865 to the design of Sir Charles Barry, with Gothic detailing and interiors by A.W.N. Pugin. The church of Santa Sophia in Istanbul, known as the Great Church of the Holy Wisdom, was built for the Emperor Justinian in AD 532. The Duke of Edinburgh commented that though all trace of Christianity had been effaced, it continued "to radiate the faith of its builders".

St Paul's tied with Chartres as the fourth most favoured building, each receiving 10 votes. Chartres, the quintessence of Gothic, built between 1194 and 1220, clearly appealed both for its overall loveliness and for its exquisite stained glass—what John Ruskin called "flaming jewelry". Chartres has 176 windows, many of which still retain their medieval glass. But one of those who chose Chartres, Sir Ralph Verney, referred not only to the glass, but to "the whole majestic quiet".

Quiet is not a quality always obtainable in St Paul's today, though it preserves its majesty as the spiritual heart and dominant church of the City of London. Christopher Wren's Renaissance masterpiece, it was built after the Great Fire of 1666 and opened for services in 1697, and the recent cleaning of its Portland stone has restored its exterior glory. "Every nation needs its great dome," commented Elizabeth Longford, who put St Paul's at the top of her list, and Wren's finely propor-

The Contributors

The following contributed lists of favoured buildings:

The Duke of Edinburgh
Tony Aldous
Raymond Andrews
Lord Anglesey
Professor Bernard Ashmole
James Bishop
Peter Blake
Lord Bullock
James Callaghan MP
Sherban Cantacuzino

Sir Hugh Casson
Alec Clifton-Taylor
Patrick Cormack MP
Jill Craigie
Theo Crosby
Dame Sylvia Crowe
Lord De L'Isle
John Drummond
Lord Esher
Norman Foster
Maxwell Fry
Lord Gibson

Germaine Greer
Professor Ralph Hopkinson
Kenneth Hudson
Sir Geoffrey Jellicoe
Lord Kennet
Sir Osbert Lancaster
Sir Denys Lasdun
Bernard Levin
Lady Longford
Stephen Macbean
Michael Manser
Michael Middleton

Lord Montagu of Beaulieu
Edwin Mullins
Lord Norwich
Professor Eduardo Paolozzi
Norman Parkinson
Lord Perth
Monica Pidgeon
John Piper
Dilys Powell
Sir Philip Powell
Cedric Price
Lord Quinton

Sir William Rees-Mogg
Lord Reilly
Norman St John-Stevass MP
Professor Alberto Sartoris
Roger Scruton
Richard Seifert
Donald Sinden
Gavin Stamp
Sir Roy Strong
Sir Ralph Verney
Sir David Wilson
Lord Young of Dartington

20 Votes

tioned dome, with its shallow inner brick cone and outer shell of timber and lead, has been Britain's most famous landmark for three centuries.

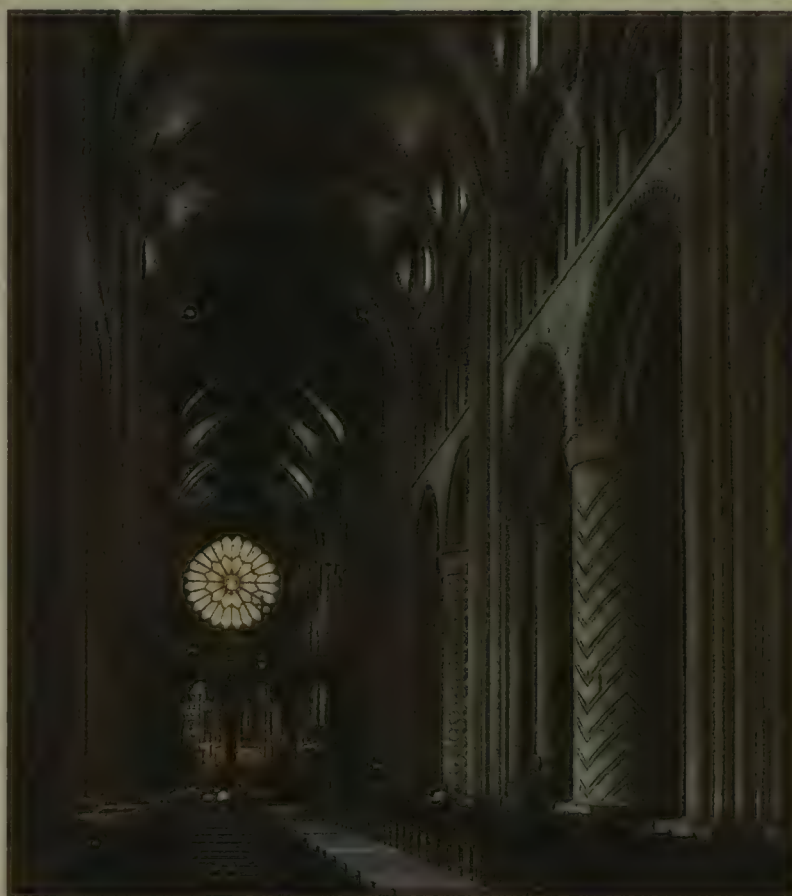
Of the three buildings that topped St Paul's and Chartres in this exercise one, the Parthenon, did so by only one vote. It was built for Pericles between 447 and 432 BC, and the remains of the Parthenon, one of the three structures of the Acropolis, stand as a grand memorial to the Athenian ideal, the Parthenon itself being perhaps the most perfect Doric temple ever built. The majority of those who put it on their list did not find it necessary to explain or justify their decision. Those who did tended to refer to its classical perfection, though Maxwell Fry chose it for nearly the same reasons as he chose the Seagram Building—the "fine adjustments producing an inevitable solidity unified in the whole".

Runner-up, with three votes more than the Parthenon, was the Taj Mahal. Built of white marble beside the River Jumna, near Agra, in India, by the Emperor Shah Jahan as a mausoleum for his favourite wife, and in which he too is buried, the Taj Mahal dates from the mid 17th century and is the most striking, and certainly the most famous, example of Indo-Islamic architecture. As with the Parthenon, its place near the top of any list of favourite buildings seems assured and requires little if any explanation.

The Taj Mahal was nonetheless a poor second to the most favoured building in the *ILN*'s contest, in which the accolade for the world's best building, by a clear margin of six votes, goes to Durham Cathedral. This Anglo-Norman structure, generally recognized as one of the world's masterpieces of Romanesque architecture, is undeniably grand, both from the outside, which is enhanced by its elevated site above the curved gorge of the River Wear, and from within, with its lofty nave, flying buttresses and ribbed vaults.

Twenty of our responders voted for Durham, and some gave their reasons. Lord Perth nominated it as representing "the warrior's worship of God", Michael Middleton noted that the "uncluttered grandeur of the interior is all the time heightened by the knowledge, at the back of one's mind, of the drama of the setting", Sir David Wilson voted it "the most remarkable Romanesque building in Europe", to Maxwell Fry it is "a completely realized homogenous Romanesque cathedral", and Sir Roy Strong described it as "the epitome in architecture of Blake's 'And did those feet in ancient time...'"

Many of the most interesting buildings did not get into the top 20. Some received only one vote. A number of well known cathedrals, abbeys and churches are in this single-vote ➤➤➤



Durham Cathedral emerged triumphant from this enterprise, having been listed by 20 of the 58 contributors. Both inside and out, the building clearly inspires reverence, respect and affection. Begun in 1093 by Bishop William of St Carileph, the main work was carried out in the 12th century, after the first wave of Norman construction in England, so that it is structurally rather more sound than some of the earlier Anglo-Norman churches. Inside it is noted for the massive and boldly incised piers in the nave, for the ribbed vaults—it was the first church in Europe to have ribbed vaults throughout—and for what Dr Johnson described as its "rocky solidarity". The same impression is conveyed by the exterior, for the building stands on a hill dominating the city of Durham, protected on three sides by the River Wear and with the castle alongside. Those who voted for it were: Tony Aldous, Raymond Andrews, Bernard Ashmole, James Bishop, Lord Bullock, Sherban Cantacuzino, Sir Hugh Casson, Patrick Cormack, Alec Clifton-Taylor, Jill Craigie, Dame Sylvia Crowe, Lord De L'Isle, Maxwell Fry, Michael Middleton, Lord Perth, John Piper, Sir Philip Powell, Sir Roy Strong, Sir David Wilson, Lord Young.

14 Votes



The Taj Mahal, which received 14 votes and was the second most-favoured building, was built by the Emperor Shah Jahan as a tomb for his favourite wife, who died in 1629 bearing her 14th child. The Taj took 22 years to build and the final design is credited to a Turkish or Persian architect named Ustad Isa. The votes in favour of it tended to be apologetic.

Dame Sylvia Crowe put it succinctly: "Hackneyed, but to me supreme." John Julius Norwich apologized for choosing such an obvious No 1 and would love to have plumped for something more recondite—"but there really is no question at all". The Duke of Edinburgh, who also put it at the top of his list, called it an exceptional building by any standard, and added: "Seen by moonlight it has almost a magical quality". Donald Sinden listed it "because I cannot leave it out".

The Duke of Edinburgh, Bernard Ashmole, James Callaghan, Alec Clifton-Taylor, Jill Craigie, Dame Sylvia Crowe, Sir Geoffrey Jellicoe, Bernard Levin, Lady Longford, Lord Norwich, Monica Pidgeon, Dilys Powell, Richard Seifert, Donald Sinden.

category, including Lichfield, Norwich, Rheims, Albi, Helsinki, Antwerp, Winchester, Torcello, Venice, and St Basil's, Moscow; Fountains and Tintern; St Stephen's Walbrook, St John's Smith Square, St George's Chapel, Windsor, Medici Chapel, Florence, St Peter's, Lexington Avenue, New York, Unity Church, Chicago, St Martin's, New Delhi, the Saxon Church at Bradford-upon-Avon, and the churches of Long Melford, Bosham, and Thaxted. Other buildings and structures receiving single votes included the Palace of the Dawn, Brasilia (chosen by the Duke of Edinburgh as "an intimate example" of the distinctive character of the work of Oscar Niemeyer), Ravenna (Sir Osbert Lancaster, who declared that "the whole city must be chosen"), the Brooklyn Bridge (John Drummond: "technology as art"), the British Embassy, Rome (architect, Sir Basil Spence, chosen by architect Richard Seifert), Boston Public Library (Gavin Stamp: "a rich and decorative development of the French Rationalist manner"), Tower of the Winds, Athens (described by Donald Sinden as "the most attractive and evo-

cative sundial and weathervane built by Andronikus"), the Central Electricity Generating Board building in Bristol (Lord Esher), the Palazzo del Tè, Mantua (Lord De L'Isle), the Empire State Building (Elizabeth Longford: "tall is beautiful"), the Villa Barbaro at Maser (chosen by Sir Roy Strong for "Renaissance living at its apogee of taste, richness yet restraint"), and the Kasbah, Marrakesh (Norman Foster: "dramatic and exciting, the only example which impacts on all the senses at the same time—sight, sound and smell—even the tactile feel of the goods which generate this covered route").

Professor Alberto Sartoris was alone in choosing the Hieronymite Monastery in Lisbon and "The Homewood" in Esher, Surrey (designed by Patrick Gwynne and Wells Coates in 1938); Dame Sylvia Crowe in selecting Sir Denys Lasdun's College of Physicians in Regent's Park and Frank Lloyd Wright's Taliesin West in Arizona; Lord Esher for choosing Louis Sullivan's Carson, Pirie, Scott Building in Chicago and Mies van der Rohe's Crown Hall, Illinois Institute of Tech-

nology; Professor Eduardo Paolozzi for Paul Schneider-Esteben's Cologne Airport and Gottfried von Neureuther's Glyptotek (Greek and Roman sculpture museum) in Munich; James Callaghan for the Rock Fortress at Sigiriya in Sri Lanka and Trinity and St John's Colleges, Cambridge; Germaine Greer for Caius Court, Cambridge and the Amphitheatre at Segesta, Sicily; Roger Scruton for the Ashmolean in Oxford and the Hofbibliothek in Vienna; Stephen Macbean (architectural student) for Alvar Aalto's civic centre at Säynätsalo, Finland, and the Inigo Jones church of St Paul Covent Garden; Lord Gibson for Chambers's Casino at Marino, Dublin; Jill Craigie for Chequers; Norman Parkinson for his own home in Tobago (by Anthony Lewis), and many more.

The buildings which received two votes included Castle Howard (chosen by Sir William Rees-Mogg and Tony Aldous) and its Mausoleum (Lord Kennet and John Drummond), St Pancras Station (Lord Anglesey and Theo Crosby), Ely Cathedral (Sir Denys Lasdun and Sir Osbert

11 Votes

Eleven people included the Parthenon on their lists, which took it comfortably into third place. Built in the mid 5th century BC as the chief temple of the Greek goddess Athena on the hill of the Acropolis at Athens, the name coming from the cult of Athena Parthenos (Athena the Virgin), it is by general consent the perfect example of the classical Doric order of Greek architecture. The Parthenon was the work of the architects Ictinus and Calicrates and the sculptor Phidias. Michael Middleton suggested that it had "so many undertones and overtones of Western civilization, sounding down the centuries", Elizabeth Longford noted that "the beauty of site, marble, sculptures, proportions, represent classical perfection", and Lord Kennet, who put it top of his list, explained his choice with the words: "Obvious. It's all true."

Bernard Ashmole, Lord Bullock, Maxwell Fry, Sir Geoffrey Jellicoe, Lord Kennet, Bernard Levin, Lady Longford, Michael Middleton, Lord Montagu, Dilys Powell, Sir William Rees-Mogg.



10 Votes

St Paul's Cathedral, left, tied for fourth place. Built to the designs of Sir Christopher Wren between 1675 and 1710, it is classical Baroque in style. John Julius Norwich chose it in preference to Durham, Wells or Lincoln because of its perfect proportions, Jill Craigie because it had not been ruined by the "ghastliness around it".

Bernard Ashmole, James Bishop, Jill Craigie, Lord De L'Isle, Bernard Levin, Lady Longford, Lord Norwich, Dilys Powell, Sir William Rees-Mogg, Norman St John-Stevas.

Chartres Cathedral, below, built in 26 years between 1194 and 1220, benefits from stylistic unity, simplicity of construction and strength of form. Alec Clifton-Taylor said if he could keep only one building this would be it because "of its superb stained glass and sculpture in addition to fine, although not the greatest, architecture".

Alec Clifton-Taylor, Patrick Cormack, Jill Craigie, Lord De L'Isle, Sir Geoffrey Jellicoe, Lady Longford, Edwin Mullins, Norman St John-Stevas, Sir Ralph Verney, Lord Young.



RICHARD COOK ILL



THE IMAGE BANK

SUSAN GRIGGS

9 Votes



Lancaster. Westminster Hall (Elizabeth Longford and Jill Craigie), the Chrysler Building, New York (Sir David Wilson and Germaine Greer), Die Wies Church, Bavaria (Lord Middleton and Bernard Levin), the Kremlin (the Duke of Edinburgh and Dilys Powell), Stonehenge (Lord Quinton and Norman Parkinson), the Johnson Wax building at Racine, Wisconsin (Philip Powell and Norman Foster), Caernarvon Castle (Sir David Wilson and Professor Bernard Ashmole), Christchurch, Spitfields (Sir Denys Lasdun and Gavin Stamp) and the Pazzi Chapel, Florence (Lasdun and Sir Hugh Casson).

The 26 buildings attracting three votes included the Royal Crescent, Bath, the Sainsbury Centre in Norwich, the East Wing of the National Gallery of Art in Washington, the Temple of Heaven in Peking, the Doge's Palace in Venice, Boulogne, Liverpool and Salisbury Cathedrals, the Banqueting House in Whitehall, and Hardwick Hall, Derbyshire.

Lutyens's President's Palace in Delhi was one of the seven buildings receiving four votes. The others were the churches of Santa Maria della Salute and Santa Maria dei Miracoli in Venice, the Fatehpur Sikri Palace at Agra, the Krak des Chevaliers in Syria (described by John Julius Norwich as the "nonpareil not just of Crusader castles, but of all castles anywhere, still remarkably preserved and superbly alive"), the Pantheon in Rome (which Cedric Price called "one of the greatest man-made enclosed volumes, focusing its space with the unglazed eye") and the Pirelli Building in Milan (by Gio Ponti with Pier Luigi Nervi: "height and technology with poetry and elegance," suggested Tony Aldous).

What will be made of this? Perhaps the first necessary point is that it

The Houses of Parliament, right, captured nine votes. Rebuilt in the mid-19th century in the fashionable (and national) Gothic style to the designs of Sir Charles Barry, with much design work by Augustus Pugin. Though full of picturesque detail it was planned as a working building. "A perfect representation of public life and liberal order," wrote Roger Scruton. Raymond Andrews, Bernard Ashmole, Sir Hugh Casson, Patrick Cormack, Lord Kenner, Lord Montagu, Lord Reilly, Norman St John-Stevens, Roger Scruton.

Santa Sophia in Istanbul, left, was built between AD 532 and 537. The engineers, Anthemius of Tralles and Isidore of Miletus, constructed a domed basilica of a splendour, inside and out, that has withstood the test of time. Osbert Lancaster commends its "extraordinary scale and proportions with an unprecedented enclosure of space". The Duke of Edinburgh, Sherban Cantacuzino, Sir Hugh Casson, Sir Osbert Lancaster, Lady Longford, Lord Montagu, Lord Norwich, Dilys Powell, Sir Roy Strong.



6 Votes

St Mark's Church and Square in Venice, right, go together. The present building dates from the 11th century, with some extravagant later additions. Michael Middleton chose it because "unlike any other church it symbolizes a city unlike any other city". Norman Foster, Sir Denys Lasdun, Michael Middleton, Lord Montagu, Dilys Powell, Norman St John-Stevens.

The Sydney Opera House, designed by Danish architect Jørn Utzon, was opened in 1973. Surrounded on three sides by water, its white, sail-like roofs, though criticized for being unfunctional, have become, as Raymond Andrews points out, the "greatest and most symbolic 'joggy' built this century". The Duke of Edinburgh, Raymond Andrews, James Callaghan, Dame Sylvia Crowe, John Drummond, Richard Seifert.



8 Votes

King's College Chapel, Cambridge, right, is a supreme example of late medieval architecture. The foundation stone was laid by Henry VI in 1446, but the chapel was not completed until 1533. Sir Roy Strong sees it as "an unbelievable architectural transformation scene" and Cedric Price notes its simple, breathtaking interior, "clear to understand yet wondrous to experience".

Bernard Ashmole, James Bishop, Sir Hugh Casson, Norman Foster, Bernard Levin, Edwin Mullins, Cedric Price, Sir Roy Strong.



7 Votes

St Peter's Rome, right, was built in the 16th and 17th centuries to replace Emperor Constantine's basilica over what was believed to have been the tomb of the martyred apostle. The work was done by many hands, but especially those of Bramante, Michelangelo, Giacomo della Porta and Bernini. Elizabeth Longford calls it "the architectural bible of Christendom".

Bernard Ashmole, James Bishop, Lord Bullock, Sir Geoffrey Jellicoe, Lady Longford, Lord Montagu, Sir William Rees-Mogg.



The Villa Capra, or Rotunda, left, near Vicenza in Italy, designed by Andrea Palladio in 1567, provided a model for some country houses in England. Norman Foster describes it as "elegant, ordered, intellectual and dignified, but at the same time remarkably human, presaging the English landscape movement of the 18th century". Lord Bullock, Norman Foster, Michael Manser, Monica Pidgeon, John Piper, Cedric Price.

Lincoln Cathedral was completed in 1400, though the west facade survives from the earlier Norman cathedral. It was chosen by Ralph Hopkinson especially for its Chapter House using light as "the mediator between bodiless and bodily substances", and by Alec Clifton-Taylor because the cathedral is "England's finest". Alec Clifton-Taylor, Patrick Cormack, Ralph Hopkinson, Norman St John-Stevens, Roger Scruton, Donald Sinden.

5 Votes

should not be taken too seriously. It undoubtedly panders to the present craze for listing works of art in order of merit, which may well be contemptible, as Jan Morris reasonably suggested when refusing to take part. It is also fairly sure, as Lord Reilly said when returning his selections, that tomorrow's list would be quite different. But it is also encouraging that so many busy and committed people have been prepared to stick their necks out, and to do so publicly. Though offered the opportunity to make their selections confidential none did.

The overall result may seem conservative. Of the top 20 buildings listed, which altogether accounted for 28 per cent of the votes cast, only four were built in the 20th century, which itself is now nearing its end. Two date from the 19th century, two from the 17th, three from the 16th and the rest from the 15th or much earlier. This is certainly to the credit of past builders, and also perhaps reflects as much on the accumulated skills of the conservators as on current conservative taste. The fact is that it takes time for a building to be tested, and even more time for it to become widely appreciated.

Those who feel strongly that the list is too backward-looking should seek out the individual choices as they are revealed in the next issues of the *ILN*. Our first inevitably deals with the most common denominators; uncommon choices will feature more prominently later on. We trust readers will not hesitate to let us know of any buildings they believe should be added. Our hope is that when this series ends in a few months' time all the buildings deserving of being considered among the world's best will at least have had an honourable mention.

Research by Liz Falla and Faith Clark.

The top 20

The following buildings received five votes or more:

Durham Cathedral (20)
Taj Mahal (14)
Parthenon (11)
Chartres Cathedral (10)
St Paul's Cathedral (10)
Houses of Parliament (9)
St Sophia, Istanbul (9)
King's College Chapel, Cambridge (8)
St Peter's, Rome (7)
Lincoln Cathedral (6)
St Mark's Church and Square, Venice (6)
Villa Capra, Vicenza (6)
Sydney Opera House (6)
Seagram Building, New York (5)
Pompidou Centre, Paris (5)
Wells Cathedral (5)
San Giorgio Maggiore, Venice (5)
Alhambra, Granada (5)
Notre-Dame-du-Haut, Ronchamp (5)
Palm House, Kew (5)



SUSAN GRIGGS

The basilica on the island of San Giorgio Maggiore in the lagoon opposite St Mark's Square in Venice was designed by Andrea Palladio and built between 1566 and 1610. The façade, completed by Vincenzo Scamozzi, reveals the personal style of Palladio, one of the most influential figures in Western architecture. Its supporters clearly agreed with Lord Kennet's description of its "colossal harmony".

Lord Kennet, Sir Denys Lasdun, Michael Manser, Dilys Powell, Donald Sinden.

The Palm House at Kew Gardens, designed by Decimus Burton in conjunction with the engineer Richard Turner and built between 1844 and 1848, attracted five votes. Its curvilinear structure of iron and glass, called by Sherban Cantacuzino "skeletal and balloon-like" can, as he also points out, be enjoyed "both from the inside and, unlike the great train-sheds, from the outside". It stands on a raised terrace formed of sand and gravel, and is 363 feet long, 100 feet wide and 62 feet high.

James Bishop, Sherban Cantacuzino, Sir Denys Lasdun, Michael Manser, Richard Seifert.

The Pompidou Centre, Paris, designed by Richard Rogers and Renzo Piano, was completed in 1977. Painted in bright colours and made of girders, tubes and giant pipes with external walkways, escalators and stairs, it has been described as an unfinished structure with the scaffolding left in place. Sir Philip Powell calls it "outrageous as the Eiffel Tower was once thought to be but one of the glories of Paris".

Tony Aldous, Eduardo Paolozzi, Sir Philip Powell, Lord Reilly, Lord Young.



ILN PICTURE LIBRARY



THE IMAGE BANK



SUSAN GRIGGS

Designed by Mies van der Rohe and Philip Johnson in 1954 the Seagram Building, New York, was completed in 1958. It rises to 39 storeys. The steel framework is wrapped in a curtain wall of bronze and bronze-tinted glass giving it a dense, opaque appearance during the day, turning to a golden crystal at night. Maxwell Fry calls it "materialism's loftiest achievement". Lord Bullock, Maxwell Fry, Lord Montagu, Norman St John-Stevas, Lord Young.

The Notre-Dame-du-Haut Pilgrimage Chapel, above right, at Ronchamp in France, was designed by Le Corbusier and finished in 1955. The design resolves the problem of pilgrim chapels by providing an outdoor altar and a nave for some 12,000 people, while the small chapel within seats only 50. For Stephen Macbean, architectural student, the chapel is a "monument to light and form". Lord Bullock, Stephen Macbean, Michael Manser, Monica Pidgeon, Sir Philip Powell.



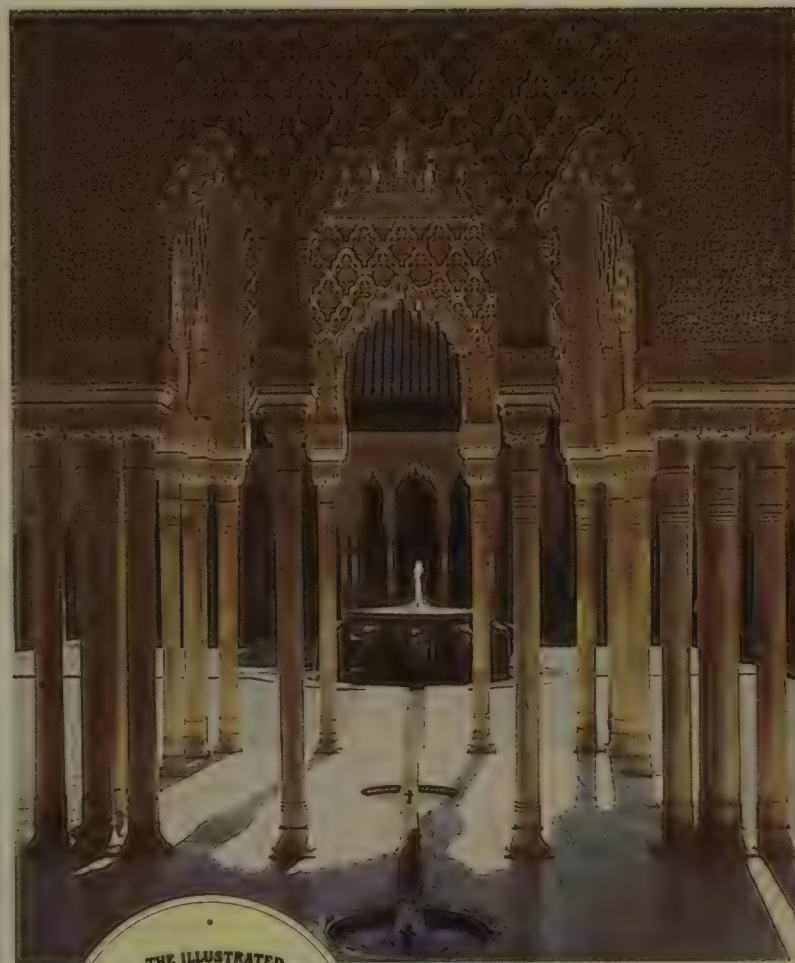
BRUCE COLEMAN



BRITISH TOURIST BOARD

Wells Cathedral in Somerset was begun in 1176 under Bishop Reginald and completed in the early years of the 13th century by his successor, Bishop Jocelin, who was responsible for adding the splendid west front with more than 300 statues, the work of local masons. For Sir Ralph Verney it has "every cathedral craft to perfection". Patrick Cormack, Michael Manser, Lord Quinton, Sir Ralph Verney, Lord Young.

The Alhambra, above right, in Granada, Spain, was built in the 13th and 14th centuries. Its exterior is a fortress but inside it is an elegant palace used by Spain's last Muslim rulers. John Drummond chose it for its aura of "military power brilliantly combined with sensual pleasure". Tony Aldous, Lord Bullock, John Drummond, Lord Montagu, Edwin Mullins.



SUSAN GRIGGS

THE ILLUSTRATED LONDON NEWS
THE WORLD'S BEST BUILDINGS PART TWO

Next month will feature a further selection of buildings, including those that received four and three votes, and some of the individual judges' choices in full.



On the road, the new 4WD Tercel is in its element.

Nippy in traffic, economical to run, quiet, easy to park and hard to keep up with.

Off the road, you'll find it's just as happy, in any element.

Just shift to four wheel drive and the Tercel will go where your wellies can't.

It has a special crawler gear that lets you tow boats or caravans out of the kind of places that would have other four wheel drives on their hands and knees.

And it has a 'clinometer' to tell you exactly how far you can keel over, without keeling over.

Whether you're on the road or not, you'll certainly be comfortable.

The back seats fold down independently and when they're both down, there's so much wide open space inside, 35cuft to be precise, you almost don't need to go out.

And with mod cons like carpets, a tachometer, a digital clock, tinted glass all round and a 3-band radio, fitted as standard, the 4WD Tercel does very well indeed on the home comforts front.

Toyota have even made the price comfortable.

At £6,350, you'd be hard pushed to beat it, on or off the beaten track.

Spot the difference. The 4WD Tercel can't.



THE 4WD TERCEL.
TOYOTA

OFFICIAL GOVERNMENT FUEL CONSUMPTION FIGURES: URBAN CYCLE 29.5 MPG (9.6L/100KM); CONSTANT 56MPH (90KM/H) 42.5 MPG (9.6L/100KM); CONSTANT 75MPH (120KM/H) 30.5 MPG (9.3L/100KM); PRICE AT TIME OF GOING TO PRESS: £6,350 (1 INCLUDES CAR TAX).

1. 1.6L AND SEAT BELT'S EXCLUDES NUMBER PLATES AND DELIVERY CHARGES. (METALLIC PAINT £34.89 EXTRA). TOYOTA (UK) LIMITED, HEAD OFFICE AND PERSONAL EXPORT THE QUADRANGLE, STATION ROAD, REDHILL, SURREY RH1 1PX. TELEPHONE: REDHILL (0737) 65585.



Ancestry

With over 200 years experience Debrett can trace your ancestors anywhere in the world where records exist.

Please write sending details of your family. We will provide a feasibility analysis free of charge to indicate whether research appears justified.

Also our explanatory brochure will answer most of the questions you want to ask about our world-wide services.

Debrett

Debrett Ancestry Research Ltd.,
Dept. L2, Gordon Road,
Winchester SO23 7DD,
Great Britain.
Telephone: (0962) 69067

North America
Debrett Ancestry Research Ltd.,
Dept. L2, Courthouse Road,
Accomac, VA 23301, U.S.A.
Telephone: (804) 787-2651

ANCESTRY ■ DEBRETT

Painting pub signs of the times

by Susan Larkin

The particularly British art of pub signpainting flourishes in these days of nostalgia for the traditional pub and its beer. Yet although their work is familiar throughout the country, the artists remain anonymous.

Photographs by David Gallant



More than 5,000 of George Mackenney's paintings have been displayed in public over the last 30 years. His work is admired daily by thousands of people from Devon to Norfolk, but virtually none of them knows his name. George Mackenney paints pub signs, an art form that combines the popularity many artists dream of with an anonymity few could bear.

It did not take an artist to produce the first British pub sign, the simple evergreen garland or bush introduced by the Romans. Good wine may need no bush in a country village but as towns grew and taverns multiplied, innkeepers demanded more elaborate signs to distinguish their establishments from their rivals'. Since few people could read, the inns were given simple names easily translatable into pictures. A variety of materials were used—carved wood and stone, curlicued wrought iron, even an active beehive for an inn of that name. But through the centuries painted signs have always been the most common. Signpainters worked not only for inns but also for tradesmen and shopkeepers. However, inns were their best customers, since only they were

required by law to display a sign.

As the competition for trade increased, so did the size and the complexity of the signs and the length of the poles from which they were suspended. Eighteenth-century engravings show signboards jostling one another over narrow streets like so much flapping laundry. While no expense was spared on the gilded frames and ornate brackets, the pictures themselves were often poorly executed. A writer in *Tatler* complained in 1709 that "the paintings are usually so very bad that you cannot know the animal under whose sign you are to live that day".

London signpainters were concentrated around Harp Alley and Shoe Lane off Fleet Street, where the most popular images were displayed ready for hanging. Coachpainters also doubled as signpainters. Occasionally a "fine" artist would paint a sign. William Hogarth's hag-ridden *Man Loaded with Mischief* for a pub in Oxford Street was widely copied. The genre painter George Morland demanded "unlimited gin" as his fee for one sign. The Pre-Raphaelite artist Sir John Everett Millais and the architect Sir Edwin Lutyens each painted a

George Mackenney has been a signpainter for 30 years and works from his Aylesbury cottage for several breweries.

sign for his favourite inn. These were exceptions, however. Signpainting was unattractive to established artists not only because of the lack of recognition but also because of their work's short expectation of life. An oil on canvas will last indefinitely, with simple care; a signboard, exposed to sun and rain, bird droppings and slung meat pies, will endure less than a decade.

Pictorial signs declined in popularity in the late 18th century, when widespread literacy had rendered their original purpose obsolete. It was cheaper for the publican to have a workman letter "The Red Lion" than to commission an artist to paint the beast. Nineteenth-century photographs of English towns show mostly lettered signs; the visual interest of the Victorian pub had moved indoors.

Interest in the pictorial sign revived between the wars, encouraged by a 1936 exhibition that one enthusiastic reviewer called "a nursery rhyme for grown-ups". But war, recession and corrosive air pollution weighed against

KRUGERRANDS DON'T PAY VAT

Buy Krugerrands, Maple Leafs, Sovereigns, Half Sovereigns, quickly and effectively **WITHOUT PAYING VAT** and before the price increases again. Here at Harvey Michael Ross we have many years of bullion coin investment experience. We are pleased to deal with clients who wish to buy **COINS ON MARGIN or GOLD FUTURES**.

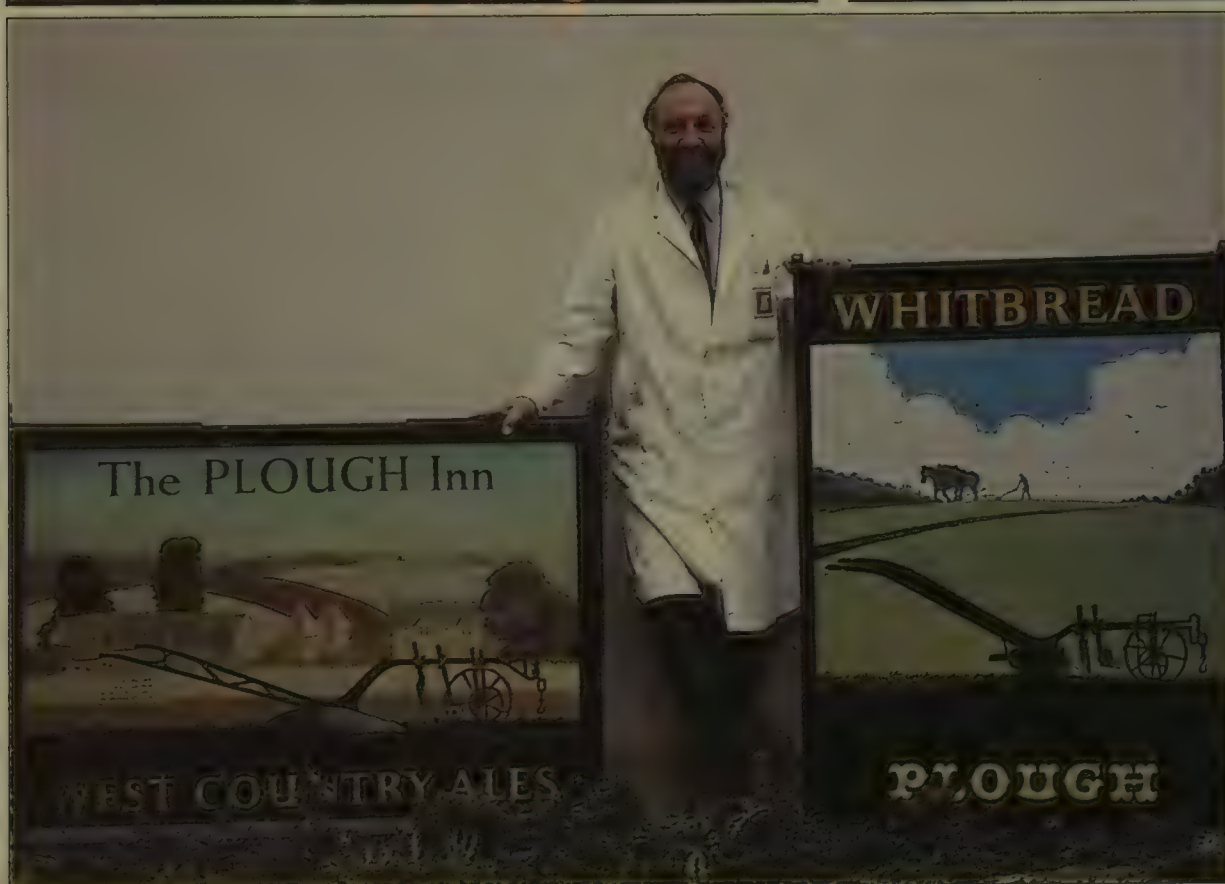
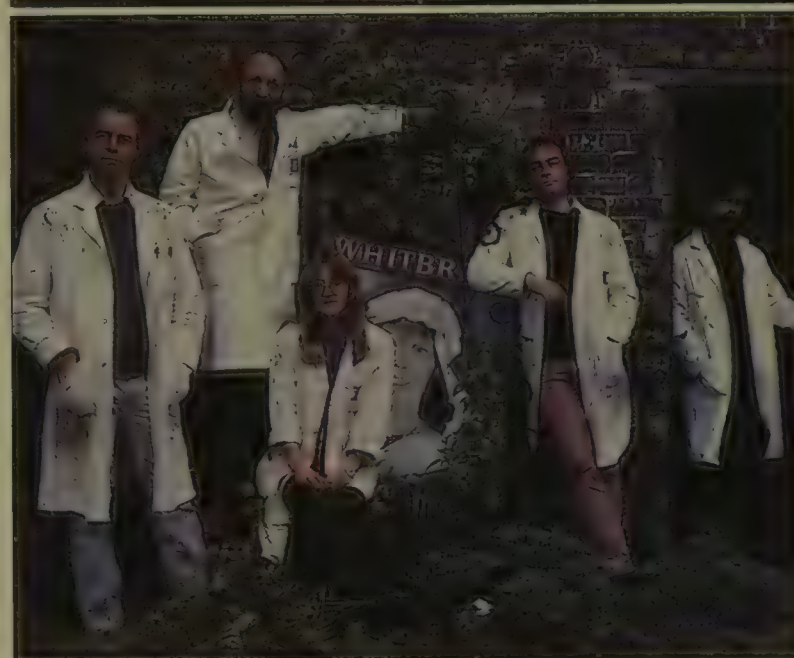
If you already hold, or are a potential holder of Krugerrands ensure that you are taking full advantage of the market fluctuation in gold. Harvey Michael Ross publishes a **FREE** weekly gold information sheet, dial **0532-468251** and ask to be placed on our automatic free mailing list.

* VAT is applicable on U.K. DELIVERY

Harvey Michael Ross
Russell House,
St. Paul's Street, Leeds 1,
England.

Tel: 0532 454930/455083
Dealing: 0532 468251 (7 lines)
Foreign Exchange and Commodities Room:
0532 450707 (10 lines)
Accounts: 0532 458479
Telex: 556373/55207 Cables: Invest Leeds
Reuter Monitor page code: ROSS





The Whitbread Brewery Artists: Nick Robertson, Mike Hawkes, Beth Jenkins, Steve Forster, Rob Roland. Above left, Rob Roland at work; top, Steve Forster; left, Mike Hawkes.

the aim of the exhibition organizers that every pub should boast a well executed pictorial sign. Today interest in good signs seems to be on the increase. Cleaner air means the owner's investment will last longer, while the Campaign for Real Ale and the prevailing nostalgia signal a renewed appreciation for the traditional pub sign.

George Mackenney had not planned a self-effacing career as a signpainter. He was born above a pub in east London, and his father and four uncles were publicans, but after art school he painted portraits until he was 38, "and starved at it," he declares. Finally, in 1953, he dispatched letters to 64 breweries offering his services as a signpainter. Five replied and he was launched into a more lucrative exercise of his talent. George's fee for a two-sided sign ranges from £160 to £230, and he produces three and a half a week—down from the four to five a week of earlier years.

Painting pub signs of the times

As a freelance, George works for several breweries, including Courage, Wells and Ind Coope. The procedure is roughly the same for all of them. The brewery sends him a list of the pubs that will need new signs during the year, generally leaving the interpretation of the name up to him. One nearly stumped him: The Perseverance. But Mrs Mackenney delved into legend for the story of the patient snail whose perseverance enabled it to reach Noah's Ark. His interpretation decided, George sketches a small-scale proposal for each of the pubs and submits them for approval. Depending on the brewery, each sketch may need the initials—and possibly the modifications—of up to three executives before it is returned to the artist for rendering.

He paints the signs on the first floor of his thatched cottage outside Aylesbury in Buckinghamshire. With his black Labrador snoring under the desk and one of his seven cats curled on top of a cabinet, he works at an easel in the centre of his sunny, beamed studio. He has painted on wood, copper and stainless steel, but today most of the signboards are made of rustproof aluminium. He paints the carefully primed "plates" with Windsor & Newton artists' colours (the same he used for portraits), and varnishes the finished signs.

He especially enjoys painting faces. If the subject is a Saracen's head, a devil, "one of the nasties", he uses himself as the model. For portraits of historical figures he copies the best known contemporary portrait: Holbein's Henry VIII, or Van Dyck's Charles I. George can usually find the standard portrait in one of the scores of art books on his studio bookshelves. His library embraces the high art of Italy, France, England, the Low Countries—but none that is recent. "I stop at the Renaissance," he says firmly. This attitude is reflected in his style. "I hate gimmicks and I hate being too modern," he says. "Pub signs don't take to modern interpretation."

Mike Hawkes, director of Brewery Artists in Cheltenham, strongly disagrees. "Signs look dated after a few years. As in any art form, styles change." He points out the differences between two signs for the Plough Inn which he painted 20 years apart. The plough in the older sign is lost against a detailed background, and the subtle colours—tawny browns, golds, greyish greens—melt into one another. The newer sign is more economical in colour and composition. A horse and farmer silhouetted on a distant hilltop suggest the setting. The trees and figures are not modelled, but rendered in flat colour. The plough stands out sharply against the pale green field—"dark against light," Hawkes observes. And the swipe of a furrow lends a sense of movement lacking in the charming but static older sign.



Andrew Mead, who works on his own in his tiny north London studio, experiments with modern techniques to achieve the effects of the old crafts that he so admires.

"Working as a group, we keep one another up to date," Hawkes says. The five artists in his workshop, all employed by Whitbread's, are responsible for their employers' signs from Shropshire to Land's End and also work on commission for other breweries and free houses. Their backgrounds are varied—fine arts, illustration, advertising, animation—but they share a concern with contemporary graphic design. They work in an old malthouse tucked into a narrow side street near the giant brewery. They seldom talk as they work, and never play the radio. The quiet efficiency and the artists' white coats suggest a laboratory as much as a studio. Mike Hawkes has worked at the malthouse for 23 years.

"Colours in a sign have to be that little bit more than life," he explains in a soft West-Country accent. "It's like stage make-up that has to look natural at the back of the auditorium." The choice of colours is determined by those of the building where the sign will hang. Integration of all the visual elements of a pub—sign, lettering, architecture and even interior decoration—is important to the Brewery Artists, who assemble photographs of

the pub before designing its sign.

Nick Robertson, a self-taught painter who has been with Brewery Artists for 12 years, twirls the sign on his easel to work on the reverse. He uses ordinary high-gloss enamel, which he says holds up outdoors better than any other paint and does not need varnishing. At the far end of the studio Steve Forster, a specialist in animal themes, applies the finishing touches to a racehorse. He has spent a week on this sign. A simpler one would have taken only three days, but a complex one—like the Five Alls, with 10 portraits on two sides—might require three weeks. Near by, Beth Jenkins, one of the few women in this traditionally male-dominated craft, outlines a rose on a heraldic sign. As she works, she glances over her shoulder at the mirror nailed to a beam above her, checking how the sign will look from a distance.

The newest staff artist, Rob Roland, beat 69 other applicants to his job. Most were, like Rob, art-school graduates. Mike Hawkes considers art school the best preparation for a sign-painter, but says that most former art students find it difficult to work to a

deadline and a brief. Worse, they look down on signpainting, considering it inferior to work destined for gallery walls where few will see it but those few will know the artist's name. Even with the right attitude plus experience in graphic design, Rob Roland will learn how to paint pub signs by painting them. Signpainting, and the related signwriting or lettering, remain traditional skills passed on from one practitioner to another.

A hundred miles away from Brewery Artists, Andrew Mead set out to acquire those skills by arranging what amounted to a modern apprenticeship. A Camberwell graduate, he took a job in a London poster-writing studio and, between turning out "for sale" placards, peered over the senior craftsmen's shoulders. After mastering the brushwork required of a signwriter he determined to combine that skill with signpainting. "So I got myself hired by a billboard studio and learned by botching up other people's work," he reveals with disarming modesty.

Mead, whose coiled energy makes him seem younger than 34, has been freelancing for seven years, but the former teacher still has not stopped studying. He pores over books on painting techniques, Victorian lettering and long-forgotten crafts, but he gets his most valuable information by word of mouth. "Whenever I'm working with someone I tell him everything I know... in hopes he'll tell me everything he knows," the artist says. Several art-school leavers have asked to work as his apprentice, but Mead's tiny studio, a converted bedroom on the first floor of his Victorian house in north London, is barely spacious enough for one person. Signs in progress and odd bits rescued from the skip spill out into the hallway. "Just look at this," he says eagerly, pulling out a broken mirror with etched and gilded lettering. "That script is so vital!" He flips through a turn-of-the-century sign catalogue with the reverence George Mackenney reserves for books on the *quattrocento*. "I'm going to figure out how they did that," he promises.

When Andrew has worked out his predecessors' technique, he experiments with modern methods of achieving the same effect less expensively. With his brother-in-law, woodworker Stephen Henderson, he has produced moulded three-dimensional signs, shaped and layered signs, and raised gilt lettering.

Whatever the differences in their approach, Andrew Mead, George Mackenney and the Brewery Artists share a genuine respect for their craft. While their names may never be dropped in the Cork Street galleries or mentioned in the art pages of the Sunday papers, they have the satisfaction of knowing that their work will make a busy street more attractive for all who use it.

"It's a generous art," Andrew observes. "To do it badly is an insult to everybody." ●



TEACHER'S. A WELCOME
AWAITING.

Precious commemoratives

by Ursula Robertshaw

On April 19, when she presented the Royal Maundy Money at Southwell Minster, Nottinghamshire, the Queen was given the first of an edition of 500 goblets made to celebrate the centenary of the church's elevation to cathedral status. The goblet, together with the others illustrated on this page, was made by Aurum, a firm founded in the early 1970s by John Sutherland-Hawes to specialize in fine silver and gold objects for both public and private commissions.

The first Aurum commission was a goblet to commemorate the 500th anniversary of York Minster in 1972. Designed and made by Hector Miller, one of the most talented silversmiths of the second half of this century, it was hugely oversubscribed. Its price, £88, was reasonable then, and now seems a steal, even allowing for inflation.

From then on commissions flowed in for all kinds of silverware, such as candelabra, bowls, spoons (for the British Olympic Association, in 1976), a wine flagon, a decanter and coasters; and in 1980 Aurum produced the first of a series of their own precious objects, a delicate jewelled pomander.

The ecclesiastic goblets were conceived as a series, each being of uniform height and parcel gilt. Each would reflect salient features of the commissioning

church: thus the Lincoln goblet's base was inspired by the cathedral's Angel Choir; the Wells goblet's stem derives from the renowned West Front; Blackburn's stem is liliiform, recalling that the church is dedicated to the Virgin Mary; and the St Paul's Royal Wedding goblet's cup is supported by the heraldic beasts associated with the Prince of Wales, Lady Diana Spencer and St Paul's, the base being ornamented with panels of orange blossom. Southwell Minster is notable for the 13th-century Gothic foliage decoration of its Chapter House; this is echoed in the goblet, where "Green Man" faces peer out from a golden screen of oak, hawthorn and ivy leaves. The price is £396.

John Sutherland-Hawes, Aurum's art director, works with Hector Miller at every stage to produce superb pieces at surprisingly reasonable prices. This is because, while no corners are cut in production, they are designed with the smithing processes in mind—Mr Sutherland-Hawes says they "design the problems out"—so that practicality goes hand in hand with beauty. Since 1977 these two have worked on all the Aurum designs, sometimes with the help of modeller Tim Minett. With no advertising and with until now no press coverage they have built up an enthusiastic clientele for their precious commemoratives. Further information from the Aurum offices on 01-240 5341



The Southwell Minster goblet, 1984, is in a limited edition of 500 and is priced at £396.



The Lincoln goblet, 1980, the Wells goblet, 1982, the Blackburn goblet, 1976, and the St Paul's Royal Wedding goblet, 1981—all produced by Aurum.

The harmony of Knightshayes

by Judy Astor

A skilful blending of plants and woodland lures

45,000 visitors yearly to the gardens created by Sir

John and Lady Heathcoat Amory, whose forbears

brought Nottingham's lace-making skills to Devon.



Knightshayes Court in north Devon is built in the high Victorian Gothic style which is once again in fashion. It is wonderfully situated, high on a hill; below the house a series of terraces fall to parkland planted with magnificent trees, and beyond that, in the Exe valley, is the town of Tiverton.

When Sir John Heathcoat Amory, the grandson of the first Sir John who built the house, inherited it in 1931, what there was of a garden consisted of a formal Victorian planting of the terraces—topiary and bedding-out, a bowling green, and a 5 acre walled garden about $\frac{1}{4}$ mile away from the house, tended by a staff of 12. It was only after the Second World War that Sir John's wife, the golfer Joyce Wethered (four times winner of the British Ladies' Open), gave up the sport for gardening. Her enthusiasm and rapidly growing expertise inspired him, and

with the help of their head gardener Michael Hickson, who came to them in his 20s in 1963, they have created a garden generally considered to be one of the best in the country. When Sir John died in 1972 Knightshayes was handed over to the National Trust, but fortunately Lady Amory and Michael Hickson stayed on.

The Amorys were both working gardeners. When Hickson came they were doing all the planting, designing and hand-weeding in an area they were constantly expanding into the woods to the east and south of the house. Each year the boundary fences against deer and rabbits would be pushed back and a piece of land the size of a tennis court would be taken in, cleared, tamed and planted. Now the various gardens cover 50 acres, merging imperceptibly into the parkland and trees. This large area and the efficient, com-

mercial plant propagation garden are looked after by Lady Amory and a permanent staff of just five.

When the Amorys took to gardening in earnest they started by clearing the bedding-out and most of the topiary in the terrace beds, considering it too formal to blend with the countryside beyond. The beds in front of the house were planted with a mixture of shrubs and herbaceous plants, a lot of them tender (possible in Devon's mild climate) and a lot of them rare.

To the east of the house they put in an Alpine border below the 100-year-old yew hedges round the paved garden, which they replanted in shades of pink and silver, and turned the former bowling green into the pool garden. Since no machinery could get inside the 8 foot high yew hedges, a monorail had to be constructed to carry the excavated earth away to the

woods. Now it is a cool, still space—grass, a statue and one weeping silver pear are reflected in the water. The pear tree is not the usual shaggy, shapeless mop. It has been trained on one stem and thinned so that it is almost unrecognizable.

In front of the pool garden is a topiary frieze of rare quirkiness—a procession of hounds leaping and curvetting along the top of the hedge in hot pursuit of a fox. It was Sir John's father's sole contribution to the garden (he far preferred to hunt). A small change has been made to his design, however. One of the gardeners stealthily cut a hole in the hedge in front of the fox so that its earth was unstopped.

A flight of steps leads to the many grass paths which wind through the garden in the wood. It is not a woodland garden, Lady Amory and Hickson are quick to point out, ➤➤➤

The harmony of Knightshayes

not something wild and rampagous, but a properly tended garden which happens to be canopied by judiciously thinned forest trees. It has been laid out and planted with such tact and skill that it melts imperceptibly into the trees and grass. There is no stone: the beds on the slope are terraced with small blocks of peat—an idea that the Amorys first spotted in Scotland—and they overflow with precious bulbs, shrubs and herbaceous plants.

Each of the gardens in the wood has its own character. Lady Amory believes in surprise, change and inventiveness. The visitor is lured on, not by painted arrows, but by artful planting at focal points—a huge golden witch hazel, for instance, stands on its own in a little clearing, perfuming the air for yards around.

Contrast is everything: contrasts of form, like small leaves against large ones, and contrasts of colour, like the wonderful bed of blue *meconopsis*, green and gold *euphorbias*, hostas and golden grass. (There is less golden grass than usual; when, as always, it turned green in the summer, a conscientious student mistook it for the common or weedy variety and pulled up all that could be removed.)

Each shrub is shown to full advantage: its individual shape is not blurred by close planting. A good gardener has to be ruthless and keep exuberant growth in check. An ancient yew hedge which had overgrown so that it almost blocked a path was cut hard back to bare bones on one side: it looked forlorn, but another year will see it green again, and visitors can now walk two abreast along the path.

But when it comes to the little ground-cover plants, Lady Amory believes in being lavish. There are great pools of *Cyclamen coum*, *C. repandum* and *C. neapolitanum* round the trunks of trees, rivers of woodland violets, and

a whole wood underplanted with erythroniums, pink and white, margining into a sea of bluebells. The cyclamens—and there are thousands of them—are her special love, and she has a greenhouse devoted to nothing else. The cyclamens, with their marbled leaves and pink and white and crimson flowers, are deliciously pretty and are the only plants which have to be protected against the depredations of visitors. Invisible under the compost is a sheet of wire netting over the combs to ensure they stay where they were planted.

Each year upwards of 50,000 visitors come to Knightshayes. On a peak day like a bank holiday there can be 600 or 700 wandering around at once, but the garden is so large that it can absorb them. Lady Amory and Michael Hickson are constantly devising ways to make it more enjoyable: they decided that one part of the garden was under-used, and to entice more people into it, they opened out a shrubbery and planted a camellia walk along a new path. Since the 1960s they have concentrated more on summer-flowering plants and autumn colour. Until then the Amorys used to spend the summer in Scotland and planted for spring and early summer with rhododendrons, azaleas, magnolias and sheets of spring bulbs. Yet even in February, the least promising month of the year, there is plenty to delight the eye and nose: cyclamens, hellebores, hamamelis, tiny species of daffodils and scented *sarcococcas*.

The only parts to suffer from the numbers using the garden are the grass paths, particularly those under trees, which winter drips can turn to mud or summer drought to dust. Hickson is determined not to give in and gravel them. "Woods and stone don't combine—I would not like to lose the feeling of softness here by using gravel." He re-turfs when necessary and is experimenting with a nylon mesh to cushion the tread of 45,000 pairs of feet.

They both enjoy the visitors. "It's a

very funny life," says Lady Amory. "The peace of winter, and then suddenly after April 1 [opening day] the garden full of people: you don't have a quiet day for seven months. But I couldn't live here if I didn't have them. They are an incentive—it's encouraging when they like the garden."

Gardening is a subject which can prove as inflammatory as politics, but the Amorys and Hickson had a rare accord. "Jack and I managed so happily because he loved collecting and I loved trying to arrange the plants he'd collected. He'd come and say, 'I've got some more—where are we going to put them?' And then, when Michael arrived, we had a committee of three and had a vote. If two people didn't want something, we didn't do it."

One reason why the garden is so good is that Lady Amory and Hickson never rest on their laurels. They scan it with a critical eye and are constantly on the alert for new ideas from other gardens and from books and magazines. A photograph of *Iris douglasiana* in the *RHS Journal* suggested to her a ground covering of hundreds of them in a rather bare patch which needed softening. Their latest idea is a bank planted with thousands of tiny bulbs to look like an Alpine meadow, but with a background of the soft, lush, green moss which grows so easily in Devon. They are also perfectionists, looking at each planing from every angle.

Like all true gardeners, their enthusiasm is insatiable. To cope with the permanent staff of five and student help in the summer might seem quite difficult enough for most. But as we walked round Lady Amory gestured towards an open space and said: "It's so tempting to plant that up," adding with no conviction at all, "but we must restrain ourselves. The future must be to improve what we already have." ●

Right, the rock garden, surrounded by yew hedges planted in the 1860s.

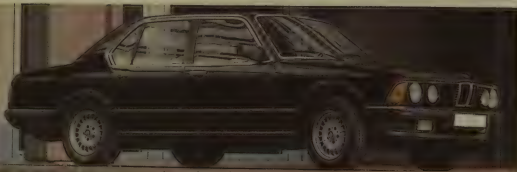


Above left, the paved garden, replanted in shades of silver and pink; above right, the pool garden, which was formerly a bowling green.

Above left, the woodland walk in early summer, enhanced by flowering rhododendrons; above right, the garden in the wood in early spring.

THE HIDE OF A Calf.

THE MEMORY OF AN ELEPHANT.



Imagine that you are sitting in the driver's seat of this BMW 7 Series.

The leather seat is operated electronically and the configuration you find most comfortable can be committed to a memory in the control panel.

Then if anyone else should use the car and move the seat, a touch of a

button will put it back where you want it. Now consider your position.

In front, there's a 3.5 litre engine capable of 0-60 mph in 7.8 seconds and 550 miles on a full tank (an average of 25 mpg).

Below, the ABS anti-lock braking system can stop you in the wet up to 40%

faster than other cars.

Beside and behind you, the seats are as comfortable and spacious as your own, each one electronically controlled.

While all around you, the temperature is automatically regulated by the air conditioning.

The windows are insulated. The fascia

and doors are trimmed with walnut.

You are sitting in one of the most luxurious, technologically advanced cars in the world.

The driver's seat is simply supporting evidence.



THE ULTIMATE DRIVING MACHINE

THE BMW 720iSE, SHOWN ABOVE, NOW FITTED WITH "SPORTS/ECONOMY" SEATING, 56 MPH, 35.0 MPG (17.9/100 KM), 25 MPH, 28.8 MPG (9.8/100 KM), 14.4 MPG (16.7/100 KM). FIGURE SOURCE: AUTOCAR. ESTIMATED 25 MPG TOURING FIGURE SOURCE: MOTOR. PRICES, CORRECT AT TIME OF GOING TO PRESS, INCLUDE CAR TAX AND VAT BUT NOT DELIVERY OR PLUNDER PLATES INCLUDING DELIVERY CHARGE. INCORPORATING BMW EMERGENCY SERVICE AND INITIAL SERVICES, £196 + VAT.

0-100 (S.E.A.D.S.) OPTIONAL EXTRAS (LEATHER, ELECTRIC REAR SEATS AND MEMORY SEAT FUNCTION) AVAILABLE AT ADDITIONAL COST. DOE FUEL CONSUMPTION FIGURES FOR THE BMW 720i (FOUR SPEED) ALLIGATOR, URBAN: 17.7, MILES PER GALLON (100 KM). FIGURE SOURCE: AUTOCAR. ESTIMATED 25 MPG TOURING FIGURE SOURCE: MOTOR. PRICES, CORRECT AT TIME OF GOING TO PRESS, INCLUDE CAR TAX AND VAT BUT NOT DELIVERY OR PLUNDER PLATES INCLUDING DELIVERY CHARGE. FOR A BMW 7 SERIES INFORMATION FILE, PLEASE WRITE TO: BMW INFORMATION SERVICE, PO BOX 46, HOUNSLOW, MIDDLESEX OR TELEPHONE 01-897 6665. FOR TAX FREE SALES: 56 PARK LANE, LONDON W1. TELEPHONE 01-629 7577.

FRIENDS FOR LIFE

If you are old and alone, friends can be a great comfort. If you know you can rely on them for the rest of your life - imagine your peace of mind.

We have been looking after the elderly and needy since 1905 and now have eleven residential homes. Here, men and women from professional backgrounds find security and freedom, with nursing care when necessary. They are "at home" and not "in a home" - they never have to leave.

We also give financial help to old people from all backgrounds who wish to stay in their own homes. We would like to do more but desperately need more money. So please be a Friend of the Elderly by making a covenant or remembering us in your Will; or write today with a donation or enquiry to:

The General Secretary,
Friends of the Elderly (Dept M/D),
42 Ebury Street,
London SW1W 0LZ.
Tel: 01-730 8263



**FRIENDS
OF THE ELDERLY**
and Gentefolk's Help.

Registered Charity number 226064

Summer the winter away in South Africa.

Say farewell to cold and rainy days this winter and escape to the sun aboard Safleisure's luxury liner M.S. Astor.

On October 2 and November 22 Astor sails for tropical waters en route to South Africa. Come with us and swop your winter woollies for a swimsuit and a sun-tan.

Astor is a five-star floating hotel. She offers you the best of everything afloat - including luxury suites or cabins (all with colour TV), delicious food, parties, entertainment and relaxed living.

You'll be arriving in the pleasantly warm high 70's of South Africa's spring or early summer. Having spent part or all of the summer out there enjoying the country's scenery and climate, you can cruise back home with Astor in January or March.

Return fly/cruises start from just £1,405. Cruise one way from £850 or, if you have the time, cruise out and home from £1,700

See your travel agent or fill in the coupon for the brochure.

You'll warm to our cruises.



To: Safmarine, St. Mary Axe House, 56/60 St. Mary Axe, London, EC3A 8BH.
Please send me the brochure of your "ASTOR" cruises to South Africa.

NAME _____ ILN2
ADDRESS _____

 **Safleisure**

Uncovering Milan's ancient heritage

by David Andrews

New evidence for the history of Milan in Roman and medieval times is emerging from the recent joint Anglo-Italian excavations in the city's Piazza del Duomo. The project's technical director describes some of the major discoveries so far.

Today the largest industrial centre in Italy, and one of Europe's greatest cities, Milan is also heir to a great past. Of pre-Roman origins and first captured by the Romans in 223 BC, in the fourth century AD it became a capital of the Empire. Although of less political importance in the early Middle Ages, as the Lombards chose Pavia instead as their capital, it was pre-eminent as a religious centre, largely due to the enduring influence of its great bishop, Ambrose. It also had an important role in the revival of trade in the Po plain, as merchants brought salt and spices there from the Adriatic ports; and in the later Middle Ages it was of considerable commercial importance, being famed especially for the manufacture of arms and armour.

There are, however, relatively few material remains of the city's past, for modern rebuilding and war damage have spared little of the fabric of the old city. The same is true of its archaeology below ground, which has been destroyed on a large scale by the digging of cellars. Consequently little is known of Roman Milan, apart from the overall street plan and the location of some of the major public buildings such as the circus and theatre. However, the construction of a third underground railway has presented an exceptional opportunity for carrying out large-scale archaeological excavations. The new Linea Tre is being tunnelled, unlike the earlier underground lines which were built after the last war on the "cut and cover" method beneath the principal streets, so destroying much of the city's archaeological heritage, but the station sites have to be dug out from the surface. The Soprintendenza Archeologica della Lombardia was determined that on this occasion the archaeology should be recorded, and persuaded the Metropolitana Milanese Spa to finance the work, so making it possible to carry out large-scale excavations which were undertaken by the Cooperativa Archeologica Lombarda with an Anglo-Italian team.

The programme of excavations began in Piazza del Duomo where the existing station is to be considerably enlarged, one area having been excavated on the north side of the piazza at the end of 1982 and another on the south side in January to March, 1983.

The piazza is remarkable for having remained very much at the heart of the city's life from the Middle Ages until today. In Roman times, however, the area of the piazza lay at the north-east corner of the town at some distance from the presumed location of the forum. In the fourth century, certainly by the time of St Ambrose, the church of S. Tecla was built where the piazza is now, occupying the area in front of the present cathedral façade. The antecedent of the cathedral, S. Maria Maggiore, was built only in the ninth century. Together the two churches formed a summer and winter cathedral, a phenomenon also found, for instance, at Pavia. In the later Middle Ages S. Maria Maggiore came to supersede S. Tecla in importance, and from 1386 was rebuilt as the existing cathedral while the latter was demolished in 1458.

Much of S. Tecla was excavated in 1942-43 and again when the present underground station was built. The 1982-83 excavations were located just to the south of S. Tecla on the site of the buildings of the district known as the Contrada del Rebecchino which were demolished in 1865. The cellars of the buildings, which dated from the 16th to 19th centuries, had cut into the archaeological deposits leaving islands of intact stratigraphy which had to be correlated one with another. Because of the complexity of this work, and because much of the analysis of the records and finds has yet to be done, it is possible to describe only in general terms what was found.

The archaeological deposits were almost 13 feet deep, and in places represented a virtually continuous sequence from the first century BC until the 19th century. The earliest evidence for human occupation consisted of pits, ditches and postholes dating from the first centuries BC and AD. The character of these remains suggests that the area was one of relatively little importance in the city at this period. This state of affairs changed in the first or early second century AD with the construction of a large building represented by an extensive foundation platform, perhaps for a monumental wall, which was found on the northern site. It was flanked on at least two sides by stone paving blocks and surrounded by structures one of which might have



PHOTOGRAPHS BY NICOLETTE HALLET

Top, Milan's cathedral square during the 1982 excavation which uncovered a Roman road, left, that had been in use until 1865 and, above, a Roman capital, re-used in a medieval wall.

been an ambulatory or portico. In view of the size of the foundations it is possible that this was a public building.

These structures continued in use probably until the third century when they were replaced by a less substantial building, perhaps a modest town house. This was in turn succeeded by a similar but rather grander building with a porticoed façade on its north side flanking a newly built road aligned approximately east-west and paved with large blocks of stone. Both the building and the road can be dated provisionally to between the third and fourth centuries AD, and it seems fairly certain that they were part of a major phase of reconstruction in the city occasioned by the prosperity which must have accompanied its elevation to the status of one of the capitals of the Roman Empire. It is probably no coincidence that at much the same time a large building with walls of herring-bone brickwork was constructed on the southern site, replacing several phases of less substantial structures which had been at least partially of wood.

The road found on the northern site continued in use until 1865, though its

level rose considerably. The preservation of the Roman street plan is a well known phenomenon among the cities of the Po plain. What was more surprising was to find that at Milan not only the road had survived but so had the alignment of many of the walls, for Roman ones were often found below or alongside those of the post-medieval cellars. There was, it seems, continuity not only of the street pattern but also of many of the boundaries of the property units.

This is remarkable in the light of the dramatic changes that took place in the city in the early Middle Ages. The paving blocks of the road were covered by a layer of earth and debris, and the building flanking it was demolished. On the southern site the large building already mentioned was covered by about 2 feet of rubble, above which was a layer of dark earth of the type now well known in several English and Italian cities such as York, London, Verona and Cremona, as representing the older part of the early Middle Ages. It can be interpreted either as abandonment in the sense that a previously occupied area probably became used for cultivation, or else in terms of a

deterioration of the urban environment, with the dumping of refuse leading to a rise in ground level. Both within the rubble and the black earth were found occupation horizons with traces of wooden buildings.

Cut through the rubble overlying the remains of the Roman buildings were a number of large pits, their sides measuring up to 6½ feet, and 5 to 6½ feet deep. They seem to have been a characteristic feature of the early medieval city. They were generally vertically sided and flat-bottomed, with no obvious signs of weathering and use, and were filled with earth and rubble. They do not seem to have been rubbish pits and their function is something of a mystery.

Not much could be reconstructed of the tenements that occupied the two sites in the 11th to 15th centuries. This was partly because of the cellars, which had cut so extensively into the sites that it was often difficult to know if the spaces enclosed by walls were internal or external, partly because the wall alignments had been so often rebuilt and incorporated into later ones that they were difficult to interpret, and partly because the buildings were con-

structed of wood as well as brick. Layers of burning can possibly be associated with the 11th- and 12th-century fires recorded by the chroniclers and which were a consequence of so much of the fabric of the city being wood. Although the line of the Roman road continued in use, no metalling was found above its original paving blocks. Not only did its level rise, but it also became narrower as buildings encroached upon it. For part at least of this period it seems to have been flanked by wooden porticos.

The Renaissance was much better represented in both excavations: to the 15th to 16th centuries belonged the first well preserved brick structures, the earliest cellars, several wells, a probable ice-house, and two large well built drains which had been inserted beneath the road, doubtless as part of a wider programme to improve the city's sanitation.

The early medieval structures seem mainly to have been built with well made sill walls of tile bonded with earth which presumably supported a timber superstructure, or else with a mixture of techniques combining earth-fast posts with sill walls of fragments of tile and pieces of stone. Few structures of this sort have so far been found in Italy, and the best parallels are probably the sixth- or seventh-century houses excavated in the forum of the town of Luni near La Spezia which was deserted during the later Middle Ages.

Like other primitive buildings which have been found of this period, these houses were initially thought to belong to a barbaric or Lombard tradition, and at Luni they seemed to make sense as an early symptom of the town's subsequent failure. However, the houses have now been dated to the period before the Lombards reached the Ligurian coast, and it has been suggested they belong to a local tradition.

The discovery of similar buildings at Milan shows that they were in no way peculiar to a town that had entered upon a period of decline. A major difficulty in assessing the origins of such buildings is that relatively little is known about humbler Roman buildings. At Milan, however, it is possible to point to some features that are common to both the Roman and early medieval buildings, such as floors made of the local yellowish silt, slots for sill beams, and sill walls made of tile, though it is much too soon to draw any real conclusions from this.

The excavations will also supply fresh data on whether there was continuity from Roman to medieval times in the use of brick and tile, and in the manufacture of glazed pottery, of which relatively large quantities datable to both periods were found. Virtually none of the medieval pottery recovered from previous excavations in Milan has been properly studied, and surprisingly little is known about the local ceramic types ●

No disco. No bingo. No video. What kind of holiday do you call this?

It's a Thomson Small and Friendly holiday. And though it may not look like a package holiday from the biggest tour operator in the UK, you can bet your beach hat it is.

Except, on these holidays, you decide exactly what goes into the package.



We can take you a million miles away.

You choose the resort with the type of pension/taverna/guest house/chalet or hotel. And you've a choice of sixteen UK airports depending on where and when you want to go.

We tie everything together and present you with a complete holiday bundle.

Stop being a tourist and become a local.

It allows you to get away from everyone else who's trying to get-away-from-it-all.

Wherever you choose to stay, you'll find most of our places are run by families

who've lived there for more years than they, or their donkeys, care to remember.

On the friendly Greek island of Kefalonia, the Lorentzatos (try saying that with a mouthful of moussaka) will welcome you with open arms.

And, you never know, maybe with a few open bottles of Retsina.

They've a cosy little hotel with gardens that look across the sea and the beautiful peninsula of Lixouri.

As well as the usual home comforts, every room has a balcony and a private shower.

However, if you prefer paella to pitta bread, you can stay with Mr. and Mrs. Sabiote in their hostel in Pineda, Costa Dorada.

Or with Señora Segura and her castanets at the Hotel Estrella in Porto Cristo, Majorca.



How about this for a hotel pool.

Whoever you stay with, you'll be treated like one of the family.

We'll take you to places far and wide and high.

You may choose to leave the sunny shores of the Aegean and Mediterranean for the snowy peaks of Austria and the Italian lakes.

There'll be a welcome in the hillside with that same homely atmosphere in our chalets on the mountains of the Tyrol and by Lake Como.

But you don't have to go off the beaten track to enjoy local hospitality.

We're still right up your street if you prefer the antiquities of Athens, the lure of Lisbon, or the vistas of Venice.

There's nothing more to add.

If our brochure says 14 nights at the



In a family owned hotel you're bound to feel at home.

Hostal Atlanta in Playa de Palma, Majorca is £113 in May, you won't pay a peseta more.

As you'd expect, the usual Thomson no surcharge guarantee applies.

That goes for all our resorts on the coasts of Spain, Ibiza, Majorca, Tenerife, Yugoslavia,



Who needs Rod Stewart?

Greece, Malta, Portugal, Italy and Austria.

Ask for the Thomson Small and Friendly brochure at your local travel agent.

We're the only tour operator offering this type of holiday so grab a copy quick.

Thomson
Small & Friendly

You don't have to hope for the best.

Holidays subject to availability.

You've read the article. Now see the country.



There's no easier, cheaper way to Norway's Summer Land than with Fred. Olsen Lines. For a brochure of our motoring tours or holiday packages, ring this number now.

01-491 3760

 **Fred. Olsen Lines**
11 Conduit Street, London W1

HARWICH-KRISTIANSAND FERRY.



GREAT JOURNEYS OF THE WORLD

Seven journeys of a lifetime to suit the modern traveller with a taste for nostalgia, style and adventure, are now offered by P&O.

Evocative journeys by train, ship and plane, follow the original route of the Orient Express from London to Constantinople; thread through Asia Minor to Egypt and Greece; traverse the length of Africa from Cairo to the Cape; cross India from the Khyber Pass to Sri Lanka; negotiate the Gobi Desert and Yangtse River gorges; travel the British Isles in Pullman coaches or private plane.

A copy of our brochure will be sent on request. Please telephone P&O Air Holidays on 01-247 1611, or send us the coupon.

P&O Air Holidays, Beaufort House,
St. Botolph Street, London EC3A 7DX. Tel: 01-247 1611.
Please send me details of the Great Journeys of the World

Name _____

Address _____

Ref: ILN/GJ/ATOL 958

P&O Air

Holidays

TRAVEL

In southern Norway

by David Tennant

Kristiansand, in southern Norway, must be one of the few cities in the world to claim that half its area is devoted to forest land. It also calls itself the country's "biggest small town", which is apt, for although it is an industrial and administrative centre and a busy port, with a population of more than 60,000, it has much of the intimate friendliness of a small town. This is especially so in the Kvadratur area, the old quarter with its grid-iron pattern of streets, fine 18th- and 19th-century wooden houses, cathedral, fortress and yacht harbour. The sea is never far away and there are several beaches in the suburbs of Kristiansand. There is also a zoo, an excellent leisure park and a traffic-free shopping zone. About 12 miles away is one of Scandinavia's best preserved steam railways running through attractive woodland.

Kristiansand lies about half way along Norway's southern coast looking out on to the Skagerrak. Though not as dramatic as the fjord area in the west of the country, the shoreline is most attractive, comprising innumerable bays and inlets, tiny off-shore islands called "skerries", small towns and villages, some of them fishing centres and others farming communities. It is one of the most popular holiday locations in the country. The summer is short but brilliant, and the holiday accommodation ranges from good quality hotels to innumerable camping and caravan sites which are of a high standard and are kept in immaculate condition.

Among the coastal townships is Mandal, a charming small fishing port and resort surrounded by woodlands and freshwater lakes with Norway's longest beach on its doorstep. The old quarter, with its narrow streets and alleyways lined by well kept wooden houses, leads down to the active fishing harbour. A small museum tells the story of the great days of the sailing ships, and the Magistrate's House, designed in the 18th century by the Scottish architect George Johnstone, is surrounded by attractive gardens. The town was for many years a centre of Norwegian art and there are works by local artists in the town museum.

Inland is a country of deep valleys, forests and lakes. Although there is the occasional unexpected factory, the area is essentially rural, farming and forestry being the main occupations. In spite of the hilly nature of the land there is an excellent network of roads linking the communities, none of which is of any great size. Summer holiday developments have grown up beside some of the lakes, and that at Eiken on lake Lygne appeared to me to be one of the best. The lake is about 10 miles long and is rather like a fresh-

water fjord with forest-clad mountains rising steeply on either side. Boating, sailing, fishing and windsurfing are the summer water sports, and there is fine walking in the unspoilt countryside all round. A pleasant modern apartment hotel offers both self-catering and half-board arrangements, and there is a good parking site for caravans.

Kristiansand is linked by ferry with Jutland and in the summer also with Harwich. Starting on Wednesday, June 20 and each week thereafter until August 29 Fred Olsen Lines will operate a drive-on, drive-off car ferry service across the North Sea, a 24-hour journey on the large (more than 11,000 tons) and comfortable *Bolero*. Fully stabilized, she has accommodation in two-, three- and four-berth cabins (most with shower and lavatory), couches, and sleeperettes which take the form of aircraft-style seats. There is a pleasant restaurant, a moderately priced cafeteria, a large lounge with a dance band and a disco, plus a well stocked duty-free shop which is likely to be popular as drinks in Norway are expensive.

The round trip fare ranges from £110 to £220 according to accommodation; all meals are extra. The average family car costs £46 return but if four adults travel the car goes free.

Kristiansand is not only a centre for touring in southern Norway, it is also an excellent gateway to much of the rest of the country including the appealing Telemark region between Kristiansand and Oslo, and the Oslo region itself, an area of considerable interest. To the north-west the fjord country can be reached either by the coastal highway and the linking ferry system or inland through some magnificent scenery. With this in mind Fred Olsen have planned a number of inclusive holidays travelling by your own car and using the Harwich-Kristiansand service with 12 nights in Norway and one each way on the ship.

July is the main holiday month in Norway and advance reservations are essential. In August the position is much easier, particularly in the second half of the month. In recent years the number of British visitors to the country has fallen slightly, partly because of the curtailment of the ferry services. However with the revived Harwich to Kristiansand route for the peak summer weeks more holiday-makers should be encouraged to go there. Certainly Norway is one of Europe's most beautiful countries and its people are among the most pro-British in Europe. Costs are about 15 to 20 per cent higher than in Britain but quality and service are first-rate ●

Norwegian National Tourist Office, 20 Pall Mall, London SW1Y 5NE (839 6255). Fred Olsen Travel, 11 Conduit Street, London W1R 0LS (409 2019).

The firewalkers of Macedonia

by Mark Kidel

Every May on the feast of St Constantine the villagers of Aghia Eleni in northern Greece defy what we regard as a law of nature: they walk barefoot on red-hot burning embers without harm or injury. Firewalking is a phenomenon which takes place worldwide, but the Anastenaria festival is the only known surviving example of such a rite in Europe. Under a thin Christian veneer, the ritual is clearly pagan, and it is openly boycotted by the local Greek Orthodox priest.

At about 10am on May 22 members of the sect of the Anastenarides start drifting into the *konaki*, a simple one-storey, two-room building on the edge of the village, next to the well and a small grove of trees sacred to the sect. There are candles and icons, and low benches are set around the bare white walls. As they come in the members of the sect, and those who have come to help or just watch, each light a candle, and cross themselves. Otherwise the gathering is informal: as on market-day, the black-clad widows laugh and gossip together, and the men wander to the doorway to smoke a cigarette.

Quietly at first, one of the musicians starts to bow his lyra, an ancestor of the violin with a lower register, held upright on the player's knee. Before long the rudiments of the melody begin to take shape, and the atmosphere in the room changes noticeably. Some of the Anastenarides begin to sway gently and to sigh heavily.

Outside the shrine children play. Teenagers on mopeds show off to each other and to girls in mini-skirts. A hundred yards away stall-holders from all over Macedonia, many of them dark-skinned gypsies, put up their trestle tables and coloured awnings: the annual firewalking event, with its smell of the supernatural, draws large crowds from far afield. At the centre of the sacred firewalking ground there is a large stack of wood, rather like a Guy Fawkes pile, ready for the night's event. For the stall-holders and many of the spectators this is going to be just another spectacle, almost a piece of television. For the Anastenarides, who now reluctantly charge admission in order to cover the sect's expenses, it is something quite different.

Aghia Eleni is 30 miles south of the Bulgarian border, set in fertile alluvial farmland about three hours' drive north-west of Salonica. Most of its inhabitants are of Thracian origin, and their parents or grandparents settled here after a Greek-Bulgarian border dispute early in the century, bringing the firewalking tradition from a few remote Thracian mountain villages.

The roots of the ritual are believed to be in ancient Greece, and probably originate in the cult of Dionysos, the



The firewalkers believe themselves to be invulnerable through divine protection, and many carry religious symbols as they dart across the red-hot embers.

god of trance, dance and madness. Until recently the villagers sacrificed a bull and ate its flesh raw, a practice central to the Greek god's worship. Nowadays the victim is a young ram, and its flesh is roasted. At about 10.30am the meandering of the lyra gives way to the full-blown firewalkers' tune, a simple circular melody derived from a 12th-century folk song. The lyra player is joined by a drummer who pounds out a strong rhythm on a large instrument called a *daouli*: it has a deep bass resonance which hits you in the stomach. As the music gathers pace, members of the sect begin to stir, and there are sudden shouts mingling ecstasy and pain. They hiss, too, like pots on the boil. Soon one of them rises, often with eyes closed or lifted upwards, and then another. They begin to dance, singly, in a kind of shuffling to-and-fro which rises and falls in its intensity, seesawing between an almost stationary concentration and elated swoops. Occasionally the dancers go out onto the *konaki* steps, as if to pass on their gift of grace to the world outside. They seem—and indeed claim to be—possessed. Trance comes quickly, with the endlessly repeated melody providing a trigger and anchor.

Science has no accepted explanation for trance, or for the change in physiology which enables people to walk on fire unscathed. The villagers believe that they are protected through divine intervention, a kind of loving grace which makes the chosen ones invulnerable: they have to prepare themselves through prayer and complex ritual. This involves contact with specific objects—icons, beads, flowers and scarves. The firewalking itself is only an outward sign of an internal process.

During the morning some sect members dance under the watchful eye of the chief of the Anastenarides. Last year the leader, a man in his 90s, had just handed over the reins to his successor, whom he had chosen while in

trance. The new chief is, paradoxically, a scientist—a doctor who has recently completed his training as a psychiatrist.

The music continues hypnotically all day, in the *konaki*, in the streets and by the sacred well. The dancers make regular sorties from the shrine, to collect sacred icons, carry their blessing to each village household, and also to fetch the sacrificial ram from a farm $\frac{1}{2}$ mile away. The animal, which used to be covered in flowers and wore seven candles on his head, now simply has a neck-band of blood-red wool tied around him. He is dragged back to the well to the accompaniment of the music, the dancers shuffling and swaying beside him. A man digs a pit and holds the ram's head over the edge as it kicks and bleats. The sacrifice draws a crowd and the blood gushes out, deep red on the brown earth. The dancers return to the shrine and the animal, hung on a tree, is skinned, gutted and prepared for the charcoal fire.

The last trance-dancing session takes place just before sundown. By now the *konaki* is completely filled and there is hardly room to dance. Instamatics flash, video cameras purr and faces gape with horror, reverence or incomprehension. There is also embarrassed amusement: the Greeks are, after all, part of the modern European world. As the sun sets the fire is lit with a long, sacred candle, and the music reaches a peak.

Half an hour later the pile of wood has collapsed, and the red-hot embers are raked out to make a carpet of fire about 50 feet long and 25 feet wide. The dancers file out through the massed spectators, with the chief and musicians in the lead. The crowd parts as they dance their way to the bed of burning embers, shimmering red-hot in the night. The haunting melody, present like a lifeline, never lets up. The heat from the fire is so intense at first that it is impossible to stand near it. Within seconds the first of the dancers

darts across, and then others: some run, others almost skip, but all of them stamp their feet hard into the fire, in rhythm with the music. Some carry icons, others sacred scarves. The crowd first cheer, but after a few seconds a sense of the miraculous seeps through and they watch in near-silence. The chief keeps a vigilant eye on the firewalkers: he knows, the Anastenarides all say, when someone is "ready" or not to walk.

When the fire has cooled down, they dance their way back to the *konaki*, where those who were "chosen" gradually dance themselves down from the trance which was their gift for the night. There is a feeling of relief and triumph in the room. Later there is a feast of stew made from the sacrificed ram's offal.

The firewalking ritual of Aghia Eleni is not dying out: new firewalkers from Athens and elsewhere, some of them young, have been warmly welcomed by the villagers. Last May a young architect from Athens, a woman in her 20s, felt called to dance for the first time. Earlier in the day when I spoke to her she was undecided. But with the chief's support she walked on the carpet of fire that night, and there was not a single trace of burn on either foot.

For those sceptics who find it hard to accept the annual miracle at Aghia Eleni, or who think the ritual preparations are just trappings, there is the case of the American computer programmer who leapt into the fire three years ago: it looked so easy, after all. He had not set foot in the shrine beforehand, and his gesture was an act of rationalist bravado. He was badly burnt, and had to be taken to hospital. The villagers say that he did not have God or St Constantine on his side.

Aghia Eleni is close to the town of Serez, about 60 miles from Salonica, where there is limited hotel accommodation. Olympic Airways have direct flights several times weekly from London to Salonica: it is also possible to fly via Athens. Direct flight current Advance Purchase Excursion (APEX) ticket, bookable 21 days in advance, is £145; other economy class fares range from £183 to £271. Car rental is available from the airport: Avis for example charge around £20 a day for a small car (suitable for two) with unlimited mileage. Special weekly rates are also available and can be pre-booked in the UK.

Visitors are welcomed to the various celebrations in the village. They start in the evening of May 20 and go on to May 23. Photography is permitted but visitors are requested to show discretion when using their cameras.

Greek National Tourist Organization, 195 Regent Street, London W1R 8DL (734 5997). Olympic Airways, 141 New Bond Street, London W1Y 0BB (493 1233).

Trusthouse Forte



Poire d'Avocat à la Mousse de Saumon Fumé et Caviar
Suprême de Volaille aux Morilles Ecrevisses et Asperges
Pêche et Kiwi au Coulis de Fraîse et Glace au Gingembre
Café et Petits Fours

The Cavalry Grill, Hyde Park Hotel, Knightsbridge London SW1.
Telephone: 01 235 2000
Manager: Mr Ernesto Cacace



Isn't it time you booked a table at the Cavalry Grill?

A black and white illustration of a man in a military uniform standing next to a large, ornate, arched structure, possibly a monument or a large clock. The man is looking towards the viewer. The structure has intricate carvings and a large, arched opening. The background is dark and textured.

The Illustrated London News grew up with the railways, and the range of its coverage of all aspects of the spread of the railway network across Britain during the Victorian era was extensive. This book, with an informative and entertaining text by Anthony J. Lambert and many reproductions of the engravings published in the ILN at the time, provides a fascinating history of railway development. Copies may be obtained, post free, by returning the coupon below with your remittance.

A bargain buy—a fresh, fruity light “white” from a little-known Vins D’limités de Qualité Supérieure area in the Ardèche, west of the Rhône. Côtes-du-Vivarais Blanc, 1982. £2.17 a bottle (or £2.10 by the case) from Chesterford Vintners, The Old Greyhound, Great Chesterford, Saffron Walden, Essex (0799 30088) ●

The RAF Benevolent Fund repays the debt we owe



The Royal Air Force reached a peak strength of 1,200,000 in 1944 and more than 1¼ million men and women served during the war years.

Thousands did not come back. Many lie in the forgotten corners of earth and sea. Many thousands more were left disabled—mentally and physically.

Last year the RAF Benevolent Fund made grants in excess of £4,000,000, widows, dependents and the disabled receiving the major share. And this cost continues to rise as age and infirmity overtake the survivors. Inflation too imposes an ever increasing burden.

Please remember the Fund in your Will and if you know of anyone who might qualify for help from the Fund, please ask them to let us have details.

Royal Air Force Benevolent Fund

67 Portland Place, London W1N 4AR

Registered under the War Charities Act 1940 and the Charities Act 1960
Registration No. 207327

Look at summer on its way in Guernsey



for that's where it calls first, already the island has shaken off the winter blues and stirs to greet warmer days, brighter skies in its own fresh coat of paint.

The wide variety of activities and holidays are matched by the equally varied range of accommodation and only the warmth of welcome outshines the weather.

Free 256-page colour book includes luxury hotels, family guest houses, attractive self-catering accommodation and air/sea travel information.

Guernsey see for yourself

Phone 0481-23557 anytime for brochure or complete coupon and send to Guernsey Tourist Board Dept. 74 P.O. Box 23, Guernsey C.I.

Name

Address

0481
23557

crans-montana

SWITZERLAND'S SUNNY TERRACE



Information:
Tourist Offices:
CH-3962 MONTANA
Tel. (0104127)
41 30 41 TX 473 203
CH-3963 CRANS
Tel. (0104127)
41 21 32 TX 473 173

- All-inclusive-weeks: Golf, Tennis, Alpine and Cross-country ski: from £120.
- SWISS GOLF OPEN (European-Masters) Aug. 30-Sept. 2, 1984
Intern. Tennis-Tournament: July 31-Aug. 5, 1984
- Opening of Tenniscenter, July 1984



ZERMAT

1620 m—no cars

Inexpensive custom-made holidays

A healthy, meridional, alpine climate. 388 km of hiking paths—centre for mountain-climbers. 13 mountain railways to hiking region. 104 hotels—2500 holiday apartments. 11 indoor swimming-pools, 1 brine pool, 16 tennis courts. 2 indoor tennis centres. Vita-Parcours—fitness centre—sauna

SNOW BEACH: the most extensive summer skiing region in the Alps. Klein-Matterhorn 3820m—Plateau Rosa 3899m. 8 ski lifts: 12km. difference in altitude 1770m. 7000 persons/hr. 36 sq. km
New: summer ski school—all-inclusive price per week Sfr. 235.00. July-August.

Information brochures: Verkehrsbüro, 3920 Zermatt. Tel. 0104141 28/87 10 31, telex 38 130

Sun and fun in Switzerland



The favourite resort with the British in the heart of Switzerland's holiday corner—Graubünden. Hiking, conducted mountain tours and nature reserve studies in glorious landscape—cableways into a vast excursion area and onto plateaus offering magnificent panoramic views—traditional mountain restaurants

Golf (9 holes), minigolf, tennis, squash, trout fishing, swimming, rowing, pedalo, open-air chess, horse riding and ice skating even in summer (ice hall).

All sports facilities in fantastic scenery

Hotels, pensions and holiday flats—Planning your summer holidays remember Arosa

Information/leaflets: Arosa Tourist Office, P.O.B. 230, CH-7050 Arosa

POSTHOTEL PARPAN

Close by Lenzerheide
1511 m.

The family hotel surrounded by a magnificent mountain world.

Hal-pension week from SFr. 280.

Reductions for children.

CH-7076 Parpan,
Tel: 0104181/35 11 91

FOR YOUR HOLIDAY ENJOYMENT!

Alpin nova

YOUR FIRST-CLASS CHALET-HOTEL

in the beautiful countryside above Gstaad has much to offer in every season.

Please ask for more information

HOTEL ALPIN NOVA
CH-3778 Schönried/Gstaad
Dial: Swiss + 30/83311

★★★★ HOTEL HERTENSTEIN HERTENSTEIN

The modern family hotel direct on the lake of Lucerne. Quiet location, no through traffic. Own beach with animal park, heated indoor pool, sauna and solarium

FAMILY G. JAHN CH-6352 HERTENSTEIN
Tel. 0104141/93 14 44 Telex 72284



Where Switzerland is inexpensive...

Information and brochures: Sekretariat Rigi-Sonnenseite
CH-6442 Gersau, tel. 0104141/84 12 20 telex 72588

WEGGIS
25 hotels, 1600 beds

VITZNAU
11 hotels, 1000 beds

RIGI-KALTBAD
8 hotels, 300 beds

GERSAU
14 hotels, 700 beds
Lake Lucerne

“What would I get if I put £10,000 in the money market, Griffin?”



“A made-to-measure investment, Andrew.”

If you are looking for a safe and secure investment for £10,000 or more, even for a very short time, come and talk to us about our Money Market Accounts.

Because our Money Market rates of interest are tailored to your investment circumstances.

For instance, you may need the money at short notice, say 7 days to 6 months.

Alternatively, you may not need to touch your money for a fixed period, say between 1 and 5 years. Whatever the case, our Money Market rates should interest you.

The only sure thing we can say before you talk and we listen, is that you'll find us very flexible.

So come in and see us soon. Or phone Teledata 01-200 0200.

Then you'll see just how flexible we can be.



Midland Money Market Accounts

From the Listening Bank

Midland Bank plc

In search of order

by David Phillips

There is an anecdote about Julius Caesar (perhaps apocryphal, because so many of the jokes going round Rome in his day were attributed to him) that a member of the ancient equestrian order who had fallen badly into debt approached him for help.

Caesar listened sympathetically as the harassed knight unfolded a long story of amazingly tangled finances and when he heard the petitioner out, replied: "My dear fellow, what you need is not a loan, but a civil war."

But however complicated it was, the knight's tale was probably one of enviable simplicity compared with the sort of story that an ordinary high street bank manager often hears nowadays from customers applying for an extension of their overdraft.

It would take more than a civil war to bring order to the financial scene in an age, such as ours, of high tax technology. And even our present Chancellor, publicly committed as he is to "making life a little simpler for the taxpayer", will find that he has got his work cut out when he comes to overhaul (as I hope he will) the Income and Corporation Taxes Act 1970.

One fairly new response to the ever increasing complexity of the world of personal finance is a service to its wealthier customers, at least, that Fleet National Bank claims to have pioneered in the United States, and which other financial institutions are offering here and elsewhere in the world, including Britain.

Fleet call this service the Westminster Account, and the idea is to combine asset and cash management in a single comprehensive account. Cash and securities are deposited with the Bank, which invests the cash in one of three money market funds selected by the customer. Income from any source is swept automatically into the fund daily. Full checking services come with the account, and, of course, a plastic transaction card.

Fleet claim that this kind of account makes it possible for an individual's funds to remain actively invested, yet liquid. But the real marvel of the system is the monthly statement, which shows you where you are in the tax year, the cash you have received and paid out in the month, and in the year to date, the capital losses or gains you have realized so far, how and where your funds are invested, with a note of their original cost, their present market value, the estimated annual income, annual yield and other relevant details.

There is also a summary of how and where you used your plastic card and—an extremely useful item that would have kept Caesar's friend out of trouble—a "personal financial diary", showing such details as mortgage and

tax payments due over the coming month, insurance premiums due, current interest rates, projected rates over the next 60 days, a reminder of your marginal rate of tax, and also—a truly American touch—a reminder of your wedding anniversary.

A similar scheme launched in this country at the end of last year was the Hambro Life's "Financial Management Programme". To subscribe to it you have to start with at least £25,000 in cash or marketable securities to deposit. You will then be entitled to an interest-bearing current account, with the usual services that that implies, an automatic overdraft of between 40 and

60 per cent of the securities deposited, a securities administration service, and the option of a dealing service, or—for those who deposit more than £50,000—a discretionary portfolio management service.

The Financial Management Programme also delivers a monthly report on your financial affairs and an annual summary of investment income and dealings to make it easier to fill in your tax returns.

Schemes or "programmes" of this kind undoubtedly meet a modern need but, brilliant as they are in their way, they really do no more than clear the ground on which you may hope to

construct your own particular financial edifice.

These schemes set out all the information available on the state of your personal finances, but even if you opt for discretionary portfolio management you will still have to take the necessary decisions about the specific objectives (capital growth, for instance, or maximum income) you wish to pursue, the degree of risk you are willing to bear, and so on, and carry them out. So you are still likely to find yourself (unless you are a financier) turning to traditional sources of advice, such as your bank manager, accountant, or stockbroker.

**SPECIAL OFFER
WORTH UP TO £200 GROSS!**

Tax relief unchanged by Budget

Not a new Personal Pension Plan, just one of the best— from Clerical Medical



"They made him an offer he couldn't refuse"

Our Personal Pension Plan is open to anyone who is self-employed, in a job with no pension, or has non-pensionable earnings.

The tax advantages alone – unchanged by the Budget – make it one of the biggest bargains available.

Every investment you make attracts tax relief at your highest rate on earned income: even on basic rate tax, that's £100 worth of investment for an actual outlay of just £70!

Then your money accumulates in a tax-free fund from which you can draw a tax-free lump sum plus a regular income on retirement, which can be at any age between 60 and 75.

High returns on your money

With these very valuable tax concessions still available, and skilled investment from Clerical Medical, you can expect some highly attractive returns on your money.

For example, a man aged 40 next birthday, on the current basic rate of tax, paying a regular

premium of £100 per month gross, could look forward, at age 60, to a tax-free cash sum of £27,044*, plus an annual pension of £8,202*. A retirement bonus could even increase the tax-free cash sum by £11,899* and the annual pension by £3,608*. A remarkable yield on an actual outlay of less than £17,000!

You can start a plan for as little as £10 a month, and you can reduce or increase your investments in the future.

Or you can invest additional lump sums in a single premium Plan.

Bear in mind also, that you may well be able to use your Plan as an extremely tax-efficient way of repaying a mortgage.

Why Clerical Medical?

Clerical Medical was founded in 1824.

We're one of Britain's longest-established, largest and most respected life offices, with a record of investment success that's very hard to beat.

As a mutual office, all our distributable profits go to with-profits policyholders in the form of bonuses.

And, on our regular premium Plan, we are currently offering special terms which could save you as much as £200!

Your insurance adviser knows all about this offer and will be able to give you full details.

* Using current annuity, intermediate and retirement bonus rates (as at 28th March, 1984) which are not guaranteed for the future.

Clerical Medical
Life Assurance

Clerical, Medical and General Life Assurance Society,
15 St. James's Square, London SW1Y 4LQ.
Telephone: 01-930 5474.

— TRADITIONALLY, GREAT PERFORMERS —

A burglar knows....
the price of everything and the value of
nothing. (*Apologies to O. Wilde*)

You may know
the value of everything and the price of
nothing.

Bonhams know
the real value of all your possessions.
So a Bonhams insurance valuation can
help you obtain full compensation, for
any losses, from your insurance
company.

Contact Hector McC. Paterson at
Bonhams without obligation for
valuation advice.

Bonhams¹⁷⁹³
THE AUCTIONEERS AND VALUERS.
Montpelier Galleries, Montpelier Street,
Knightsbridge, London SW7 1HH. Telephone: 01-584 9161.

Do your knives match up?

Prices shown are for 12 table and 12 cheese knives. Lesser numbers pro rata.
Handles are of hall marked silver, blades of stainless steel, which do not come
apart in hot water and can be used in the dish washer. We also specialise in
finding missing items, serving pieces and knives to match most patterns.
Send for our free brochure showing sets of antique and modern cutlery.
Price includes postage, packing and insurance anywhere.

BRUFORD AND HENNING
Silver Smiths & Jewellers

Subject to availability

18 CONDUIT STREET, LONDON W1R 9TA. Tel: 01-204289, 01-480 1044

Prices quoted are based on silver price at Sept. 10 1981.

8-b Table knives £460 / Cheese knives £425 c-y Table knives £245 / Cheese knives £225

1. Louis XV 2. Louis XVI 3. Albert 4. Victoria 5. Thread husk 6. Hourglass 7. Octagon Pistol 8. Round Pistol 9. Queens 10. Kings 11. Fancy Pistol 12. Thread Shell 13. Old English Shell 14. Plain Old English 15. Celtic Point 16. Bead 17. Thread 18. Point Thread 19. Hanoverian 20. Feather Edge

THE SKY AT NIGHT

The hostile world of Venus

by Patrick Moore

Venus, the lovely "Evening Star", is the closest of the planets; at its nearest to the Earth it may approach to within 25 million miles, only about 100 times as far away as the Moon. In size and mass it is almost the Earth's twin.

Before the Space Age we knew very little about it, and it was even thought possible that it might have broad oceans supporting primitive life-forms similar to those in the oceans of Earth many millions of years ago. Today we know better and very recent information shows that Venus may be even more violent and hostile than has been believed.

Venus is closer to the Sun than we are, moving at a distance of approximately 67 million miles compared with the Earth's 93 million miles. Its year is equal to 224½ Earth-days and its own day is surprisingly long—Venus takes 243 Earth-days to complete one turn. Even more curiously it spins from east to west, so that if an observer on the planet's surface could see the sky the Sun would appear to rise in the west and set in the east. However, the sky would never be visible from Venus. The planet is enveloped in a dense atmosphere made up chiefly of the unbreathable gas carbon dioxide. Because this has what is termed a "greenhouse" effect and shuts in the Sun's heat, it was natural to assume that the surface temperature must be high, but before the flight of the first successful planetary probe, Mariner 2, in 1962, that was about the extent of our knowledge.

However, subsequent information from spacecraft sent up by both the Russians and the Americans caused a complete change in outlook. The surface temperature proved to be not far short of 1,000°F—much too hot for any water to exist; the atmospheric pressure at the surface was more than 90 times that of the Earth's air at sea-level; and the clouds contained large quantities of corrosive sulphuric acid. Instead of being welcoming, Venus turned out to be as hostile as any planet in the Solar System.

Meanwhile investigations were also being carried out by Earth-based equipment. It had been established that the upper clouds of Venus spin round in a period of only four days, much faster than the solid globe. In 1983 D. A. Allen and his colleague J. Crawford, using the Anglo-Australian Telescope at Siding Spring in Australia, studied the planet in infra-red wavelengths, and recorded details on the "night" side which also seem to be clouds, due to infra-red sunlight scattered through the daylight atmosphere on to the night side. This time the rotation period is nearly five and a half days, and Allen and Crawford concluded

that these clouds lie inside or below Venus's main cloud deck, not more than about 30 miles above the surface.

On Venus there is a huge rolling plain, together with two upland areas picturesquely named Ishtar and Aphrodite. There are also two regions which appear to be volcanic. "Beta Regio" contains two features, Rhea Mons and Theia Mons, which are almost certainly shield volcanoes, similar to the Hawaiian volcanoes of Earth but considerably larger, while another volcanic area is Atla Regio, to one side of the Aphrodite upland.

But are the volcanoes of Venus active now? Some of them, such as Maxwell Montes, the highest peaks on Venus, are probably not, but there is strong evidence of activity from both Beta Regio and Atla. Lightning seems to occur there, and lightning is often associated with vulcanism.

One essential difference between Venus and the Earth is that "plate tectonics" do not seem to apply to Venus. The Earth's crust is divided into several large plates which drift around very slowly; volcanic activity occurs near the plate boundaries. An active volcano lies above a "hot spot" or plume deep inside the Earth's mantle. In time it will drift away and become extinct. But on Venus there is no such movement, so that a volcano above a plume remains stationary and may be expected to stay active for a very long time. This is probably the case with Rhea and Theia and with the volcanoes in Atla. If so, many more violent eruptions may occur in the near future.

For the first time, too, the Russians are obtaining pictures by radar. Veneras 15 and 16 are now orbiting the planet and sending back interesting results, including views of volcanic ridges and craters which seem to be calderas, some of which have central peaks. The Veneras are moving in elliptical paths and should be able to study the north polar region, which is not covered by America's Pioneer, though anything within about 18° of the equator will be out of range.

Further missions have been planned. In June, 1985, the Russians intend to drop two instrumented probes on to the surface of Venus from the Vega vehicles which will later rendezvous with Halley's Comet; and in 1988 NASA will launch their VRM (Venus Radar Mapper) which will complete the chart of the surface and pass much closer to the cloud-tops than the present Pioneer.

Fascinating though Venus is, the chances of any manned landing there, at least in the foreseeable future, seem to be nil. The scorching heat, the crushing pressure and the corrosive clouds are bad enough, but the probability of tremendous volcanic eruptions completes the picture of a world which is utterly hostile.

Transmission transformed

by Stuart Marshall

The transmission of the future will be here by the autumn, first in a Fiat and soon after in a Ford. It is called CVT—continuously variable transmission. At long last the gearbox that has served the car industry and motorist so well for the best part of a century looks like being toppled from its pedestal.

There have, of course, been automatic transmissions of one kind or another for many years. They have become so popular in the USA that a whole generation of motorists has grown up not knowing what the third pedal in a manual transmission car is there for. Paradoxically, the automatic really took off in America because cars had so much surplus engine capacity that they could shrug aside the relative inefficiency of the transmission.

In Europe, where petrol has always been heavily taxed, where cars have small engines and disposable incomes are lower, the automatic has remained a minority choice for family cars, largely because of its inefficiency. Executive car buyers, at least in Britain, account for a far higher proportion of automatics because they are insulated from higher fuel costs by their employers.

There has been much improvement in the conventional type of automatic over the years. They nearly all work on much the same principle: the clutch is replaced by a hydraulic torque converter and a self-changing gearbox is controlled automatically by the load on the engine and the road speed of the car. Their efficiency has increased due to better control mechanisms and devices which bypass the hydraulic torque converter by locking the engine mechanically to the drive wheels at cruising speeds. The latest conventional automatics, like the admirable example used by BMW, can match or even excel the economy of a manual car, given that it has a large engine and is not driven with particular skill.

Nearly two years ago I wrote here that the richest prize would go to the manufacturer who produced a two-

pedal transmission efficient and cheap enough to go into small-engined family cars. This is what CVT will do. It is a development of the old Variomatic transmission, pioneered nearly 20 years ago by Van Doorne, the Dutch maker of the DAF car.

Variomatic was simple to the point of crudity. It had a centrifugal clutch that engaged automatically as engine speed rose. The power was transmitted to the rear wheels by a rubber belt running over pulleys that grew or shrank in diameter according to the demands the driver was making on the engine. It worked, but it was rough.

The new Van Doorne CVT is mounted in the Fiat Uno and Ford Fiesta in unit with the engine, whereas the old Variomatic was combined with the DAF's driven rear wheels. It bolts on to the engine just like a conventional synchromesh gearbox and final drive. But the belt is made of steel links and is pushed, not pulled, around the pulleys. It needs no maintenance and lasts the life of the car.

Automatic clutches take up the drive initially in forward or reverse. The belt and variable diameter pulleys then change the overall "gearing" according to the driver's demands. The selector has the usual automatic transmission markings of P for park, R for reverse, N for neutral, D for drive and L for low and the engine may be started only in P or N.

I tried CVT in a Fiat Unomatic 70 a few months ago. The official figures show it to be marginally slower than an expertly handled five-speed manual Uno 70, with a maximum speed of 99 mph against 102 mph and a 0-62 mph acceleration time of 12.7 seconds against 11.5 seconds, but to have an identical fuel consumption of 42.8 mpg average. I found it delightful to drive. On the autostrada it cruised at 90 mph. It stormed up winding hills and was both nippy and relaxed in town. CVT gives a lower "bottom" ratio than a five-speed manual gearbox, a higher "top" for motorway cruising. It will probably add about £250-£300 to the price of a Uno or Fiesta. Many potential owners will consider this money well spent ●



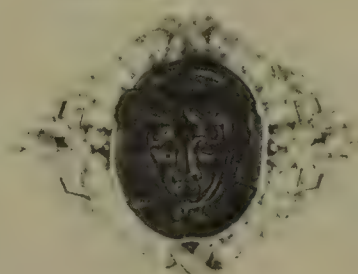
Ford's latest Fiesta—coming soon with continuously variable transmission.

Excellence in Craftsmanship

Enamel, gold and gem set reversible pendant.
Date: Circa 1850.



Diamond brooch in silver and gold with carved carbuncle head of Medusa.
Date: Circa 1860



112 REGENT STREET LONDON W1A 2JJ
Tel: 01-734 7020



Photo: Snowden



A mention in your will could leave John something more valuable than money.

Last year, our homes and day centres provided caring, patient help to 7000 children and families.

But tragically, countless others still have no one to turn to. Which is why we desperately need help ourselves. Your help.

By including our name when you draw up your will, you will be doing far more than just supporting a worthy cause.

Your legacy, whatever its size, will allow us to give thousands of deprived youngsters the chance of happy fulfilled lives.

Something they can only inherit with your help.

If you want to leave a legacy more valuable than money, write to: the Church of England Children's Society, Old Town Hall, Kennington Road, London SE11 4QD.

If you want to help us right now, please enclose a donation.

The Children's Society.

"The most consistently readable of present-day historians" *Peter Quennell*

ARTHUR BRYANT

SET IN A SILVER SEA

The first volume of his long awaited
**HISTORY OF BRITAIN AND THE
BRITISH PEOPLE**

"A triumph in the manner of Gibbon or Macaulay"

The Times

"A miracle of vivid, pithy compression — a rich majestic narrative."

Daily Express

"Sir Arthur can be described as he describes the Venerable Bede: 'Lucid, immensely learned — a monument to his age, his faith, and his country'"

Birmingham Post

"...the result is a triumph. I have never before embarked on a large historical tome that has held me spellbound from beginning to end."

The Daily Telegraph

£12.50

Collins

THE ART AND ARCHITECTURE OF LONDON

An Illustrated Guide
ANN SAUNDERS

This comprehensive guide to the art and architecture of London is a remarkable achievement. Ann Saunders covers the whole of the Greater London area and includes social history and anecdotes as well as information on buildings, parks, places, monuments and museums. The

alphabetical-classified index makes the work an invaluable reference tool, and her lively style and gifts as a storyteller (she has personally visited every place described in the book) make it the perfect companion for everyone interested in or visiting London.

245 x 175 mm, 480 pp, 240 illus,
plus 52 maps

0 7148 2320 1 May 1984
£22.50

PHAIDON

BOOKS

Eisenhower's place in history

by Robert Blake

Eisenhower, The Soldier 1890-1952

by Stephen E. Ambrose

Hamish Hamilton, £12.50

This first volume of the life of Eisenhower is one of the best military biographies to have appeared since the Second World War, on a par with General Fraser's life of Alanbrooke and Nigel Hamilton's not yet completed life of Montgomery. The author, Stephen Ambrose, is Professor of History at the University of New Orleans and a leading expert on the career of Eisenhower, whose military papers he has edited in five volumes. He probably knows more about the part played by the American army in Europe than anyone alive today. His scholarship is of the highest calibre and he writes with admirable clarity and incisiveness. He is also very fair, as between the Americans and the British, and as between Eisenhower and his detractors. His biography is affectionate but by no means uncritical.

Eisenhower's career is a most extraordinary example of late development—a singular refutation of the youth cult which was fashionable until recently, though not so much today. He was 28 when the "Great War" ended, to his bitter mortification for he was about to go out to France. Between his 28th and 51st birthdays he never commanded men, never heard a shot fired in anger and took scarcely any decisions. "Had he died in 1941 on the verge of retirement he would not today be even a footnote to history," writes Professor Ambrose.

It is true that he was highly esteemed as a first-class staff officer by Generals Pershing, Marshall and MacArthur, though the latter became jealous when Eisenhower rose to the top. But the stigma of not having fought or commanded seemed insuperable. In 1941 he became head of the Operations Division in Washington under Marshall who to his fury said, "You are going to stay right here, and that's that." In June, 1942, however, Marshall made him Commander of the American forces in Britain. This was essentially a planning job and did not mean that he would command the invasion of Europe scheduled for 1943.

Eisenhower at once displayed a genius for public relations unrivalled by any allied general during the war. He was tall, good-looking and good-humoured. He liked people. He even liked journalists. He disliked some British military figures including Alanbrooke and Montgomery, but he kept his feelings to himself. When the decision was taken to invade French North Africa, Eisenhower was given the job of planning, and soon afterwards the

actual post of commander, which had to go to an American because of the hatred felt by Vichy France for Britain. Eisenhower was inexperienced and made some serious mistakes. His deal with Admiral Darlan, who was fortunately assassinated soon afterwards, provoked howls of protest in England and America and accusations of Fascist sympathy. Eisenhower was naïvely surprised. "I'm no reactionary," he declared, "Christ on the Mountain! I'm as idealistic as Hell."

He also made a serious error in landing his floating reserve at Bougie only 100 miles east of Algiers and not at Bizerta where it might have forestalled the German build-up in Tunisia. But for Eisenhower's excessive caution the North African campaign could have ended months earlier and far more cheaply. In the battle of Kasserine in February, 1943, his first major encounter with the Germans, "his performance" writes the author "was miserable". It was hardly better in the botched Sicilian campaign in July.

Eisenhower's great strength was diplomacy. Probably no one else could have welded the British and American staffs together so successfully. His insistence on team-work, on a system of joint co-operation, was one of the key factors in the defeat of Hitler. It was this in the end which gave him the command of the invasion of Normandy. Brooke or Marshall seemed ahead of him, but Roosevelt refused to release Marshall, and Churchill recognized that the post must go to an American. And so "Ike" became commander of the greatest invasion in history. It led him to the greatest office in the Western world; his Presidency of the United States is to be the subject of the author's second volume.

Where does Eisenhower stand in the historical hierarchy of generalship? Brooke believed that he was "just a co-ordinator, a good mixer, a champion of inter-Allied co-operation". Brooke was in some degree a prejudiced and disappointed man, but he put his finger on a defect. Eisenhower's virtue as a co-ordinator had its obverse side. Again and again he sought for a consensus rather than give a clear order. Both Montgomery and Patton could go away from a conference believing that Eisenhower had agreed to each of their highly contradictory proposals. They were self-willed characters who exploited every ambiguity to the full, but Eisenhower knew what they were like only too well. He should have asserted himself far earlier.

Eisenhower did, however, make one of the great decisions of history—the launching of the Normandy invasion on June 6 in very doubtful weather rather than June 19, the last possible day, when there was to be the worst Channel storm for 20 years. Luck perhaps; but did not Napoleon regard that as the first quality of his Marshals? Eisenhower was a nice, brave and honourable man. He deserved his luck.

Recent fiction

by Harriet Waugh

The Anatomy Lesson
by Philip Roth
Jonathan Cape, £8.95
Paro, Dreams of Passion
by Namita Gokhale
Chatto & Windus, £7.95
Corruption
by Penelope Lively
Heinemann, £7.95

Philip Roth's new novel *The Anatomy Lesson* completes his trilogy about Nathan Zuckerman, a novelist who writes angst-ridden humorous novels about being Jewish. One of them, *Carnovsky*, turned him into an overnight success some 12 years ago. Now the reader finds Zuckerman struck down in early middle age with a neck pain of unknown origins. Racked with agony he has been reduced to lying on a playmat with his head resting on *Roget's Thesaurus*, a monstrously spoiled baby unable to say no to himself and totally dependent on a harem of women who attend to his needs.

These women are Jaga, a severely depressed alcoholic Polish trichologist—among his other tribulations is his hair loss—who makes lugubrious love to him; Gloria, his accountant's wife, who feeds him with delicacies, distracts him with her breasts and has sex with him as though she were an amiable physiotherapist going about her duties; Diana, an upper-class student who, when not on the playmat, does his typing; and Jenny, sensible and intelligent, who would make a good wife.

Terrified that he has embarked on a lifetime's penance, Zuckerman is deluged in guilty love for his dead mother and in anger at the Jewish intellectual fraternity who, represented by Milton Appel, a Jewish critic, have denigrated his writing as "tendentious junk" that belittles the historic suffering of the Jews. Crazy by drugs and vodka, unable any longer to write fiction, Zuckerman goes to Chicago, the student cradle of his lost idealism, to try to become a doctor. There the laughter dies into unease as the joke, grown monstrous, engulfs him.

Philip Roth's skill lies in creating a tight high-wire on which the characters cavort and clown. There is no safety net between humour and horror. Nobody will be able to read his descriptions of pain, drug-taking and vitriolic despair without a twitch of foreboding about their own reactions if exposed to such a fate, but then baldry breaks on the surface of this created unease. Some of the humour is so American-Jewish that English readers might well miss it, but the surreal imagery he invokes is compensation. Even if you cannot laugh, the

energy of the writing sweeps you along.

Namita Gokhale is an Indian whose first novel *Paro, Dreams of Passion* marks an unlikely and engaging debut. What makes her different from other Indian writers or those English ones who have written about India is that she is a comic writer without any discernible concern for important themes or the post-colonial experience. If she had been English, her novel would have been criticized for presenting Indians as though they were Fulham matrons on the move to Chelsea. But since she is Indian one can only suppose the urban middle-class experience is similar in both countries.

The novel is about the jealous friendship of Priya, a plain, middle-class matron, for Paro, who is beautiful, glamorous and egocentric. Paro makes things happen and Priya, who is the narrator, lives in her fitful glow. Paro spends much time in an alcoholic haze, sometimes expanding vastly, sometimes neurotically thin as she moves from man to man. The only man Priya hankers after is Paro's deserted husband, a sewing machine magnate. The story is lively and all the characters are well observed through Priya's jaundiced eyes. Paro, around whom the social dance whirled, is a particularly enjoyable creation. I laughed often and much look forward to more surprises from Namita Gokhale.

Penelope Lively presents a mixture of short stories in *Corruption*. Most of them are about unexpected ugliness entrapping the unwary. Although these stories have the intended effects, the build-ups to the surprises are a little contrived. Some of the other stories are more successful. One is about a young man writing the biography of a recently dead poet. He becomes so involved in discovering the romantic life of his subject that he neglects and loses his own tentatively developing love for a girl. Another starkly tells of a young couple who, because they are nice people with good instincts, are preyed on by a ruthlessly neurotic girl.

Although Penelope Lively's stories would make good reading in a magazine they do not serve each other well in a collection. The short story demands far more of a writer than a novel as each is a distilled essence. A novel, because of its length, can sometimes get away with clumsy passages whereas a short story cannot. Many painters lose stature when their pictures are assembled in an exhibition. So do many writers attempting the short story.

The Poacher
by H. E. Bates
Breslich & Foss, £3.95

Set in the last years of the 19th century this novel, first published in 1935, was one of those that won H. E. Bates his deserved reputation as an evocative writer on country life, and is a welcome addition to the "Country Classics" paperback library.

Other new books

The Essays, Articles and Reviews of Evelyn Waugh
Edited by Donat Gallagher
Methuen, £20

Evelyn Waugh lived by the pen. As he was a man of the 20th century this inevitably meant a good deal of journalism, and as is the way with journalism, even with a writer as gifted as Waugh, the product is variable. This volume—a useful but less absorbing companion to those of the diaries and the letters—bundles it altogether more or less in chronological order: news reports covering Abyssinia in the 1930s ("Dusky Emperor greets the Duke of Gloucester" was the *Daily Express's* heading to one of his dispatches), essays short and long on a wide range of serious and frivolous subjects ("The Defence of the Holy Places" for *Month*, "This Sun-bathing Business" for the *Daily Mail*), reviews of a great many books and a wide variety of authors, thoughtful pieces of analysis and squibs designed to amuse or provoke. Some of it wilts in the light and would have been better left quietly at rest in the darkness of newspaper or magazine archives, but there is much to enjoy. "Literary stylists regard language as intrinsically precious and its proper use as a worthy and pleasant task", Waugh wrote in a review in the 1940s. He was a great stylist himself, and as a result his prose is never less than readable and more often a delight.

English Journey
by J. B. Priestley
Heinemann, £12.95

J. B. Priestley made his journey through England in 1933, and his book recording it was first published in the following year. For this Jubilee edition, photographs, all of them dating from the 1930s, have been included, photographs which mostly show parts of England transformed during the intervening years, though a few show an England that seems much the same. Priestley's text, too, recalls an England that seems far away in detail, though the underlying character of the country has changed rather less than might have been expected.

Voices 1870-1914
by Peter Vansittart
Jonathan Cape, £9.95

This anthology of prose and poetry presents a vivid picture of a period of English history which begins and ends with bloodshed—that of the Franco-Prussian war in 1870 and the Great War of 1914—but the people of Britain, to judge from their voices as collected here, were generally preoccupied with other things.

Paperback choice

The Essential Guide to London
by David Benedictus
Sphere, £2.95

This is a wonderfully eccentric and highly personal guide to London. No one could possibly agree with all of it but those who like lists and enjoy checking things out will have great fun criss-crossing London with this book in their hands. Here are six of the best according to Benedictus: the best benches in London are to be found along the Victoria Embankment, the best hamburgers may be obtained in Sheen, the most charming hill is Downshire (in Hampstead) and the nastiest is either Shooters or Denmark, the wittiest foot-scraper is outside the Foreign and Commonwealth Office in Downing Street, the most improbable ghost is the bald chicken that haunts Highgate, the best croissant is to be bought at Maison Sagne in Marylebone.

The Cruise of the Nona
by Hilaire Belloc
Century Publishing, £4.95

Written in 1925, this is a remarkable book on two quite distinct levels. It deserves its reputation as a classic of sea travel, recounting the adventures of a small boat sailing down the Irish Sea and up the English Channel. But to modern readers the book will, on its second level, come as a shock, for it is an intensely political work with a message which, with the benefit of nearly 60 years of hindsight, can only seem ludicrous. Belloc saw Britain as a sinking ship in which parliamentary democracy had failed and which could be saved only by the sort of dictatorship which the people of his generation were just beginning to witness in Mussolini's Italy. Whatever we may make of the dated political metaphors, the power of Belloc's pen makes this a very readable book of the sea.

America and the Americans
by Edmund Fawcett & Tony Thomas
Fontana, £2.95

America is in its third century, but it is often still regarded as a young, brash, forward-thrusting nation. The authors, both on the staff of *The Economist*, set out to examine contemporary America through the eyes and minds of its people, and if they do not come to any unexpected conclusions they have found many truths along the way.

Betjeman's Cornwall
John Murray, £5

A most welcome and enchanting selection of Sir John Betjeman's poetry and prose about his beloved Cornwall, with drawings by John Piper.



Ben would like to say a quick thank-you

Ben is being cared for in one of the special centres for mentally handicapped children Barnardo's have throughout the country. He has been there for half of his life and even though he is nearly twelve his speech is comparable to an infant's. But year by year a steady improvement is obvious. He may never be able to speak perfectly but with proper care his ability to communicate, as well as other talents he may have, will be encouraged and developed to a greater extent than perhaps believed possible.

Barnardo's work however, encompasses much more than caring for and teaching children like Ben. We run day care centres, fostering and adoption schemes and community projects throughout the country. Unfortunately the costs involved are tremendous. You can help by sending a donation to Dr Barnardo's, or by remembering us in your will in the form of a legacy. If you require further information please write.

For those who already help us may we express our gratitude and on behalf of Ben say thank you.



Barnardo's
Care for the
Handicapped

Dr Barnardo's, 215 Barnardo House,
Tanners Lane, Barkingside, Ilford,
Essex IG6 1QG

CHESS

Making a come-back

by John Nunn

Coming back after a heavy defeat is difficult in any sport. A bad performance undermines one's self-confidence and saps the will to win. This is particularly true in chess, where it is hard to find any reason for losing other than one's own mistakes. Chess-players are good at finding excuses in this situation, but deep inside they know that it was not bad lighting or telepathy that caused the problems, but simply inferior moves.

After Spassky lost to Fischer in the famous 1972 world championship match, he was never again able to recapture the form which took him to the pinnacle. He remains one of the top dozen players in the world, but his ambition has vanished. However there are a few players who seem to be able to take any amount of mental punishment and come back with all their powers intact.

One such is Viktor Korchnoi. Many pronounced him finished after his humiliating defeat in the 1981 world championship match against Karpov, but he returned in the next cycle to demolish Portisch, no easy opponent. Then came disaster against Kasparov last December. Once again his future seemed in doubt, but scarcely a month after conceding to the young Soviet star he was sweeping aside the opposition at the annual Wijk aan Zee tournament in Holland.

The final scores were Korchnoi and Belyavsky 10 (from 13), Nikolić 7.5, Andersson 7, Adorjan, Hübner, Tukmakov, van der Wiel, Miles 6.5, Sosonko 6, Ree 5.5, Torre 5, Ligterink 4, van der Sterren 3.5. Korchnoi's play attracted all the attention, but Belyavsky's result is also interesting.

He, too, was crushed by Kasparov in a Candidate's match last year, but like Korchnoi he has shrugged off the effects. Belyavsky has always been in the front rank of Soviet players and has produced some extraordinary results, but erratic play has kept him out of genuine world title contention. He is still only 33 years old and may yet make further progress to the top. Here is a fine game he won against the highest rated British player.

	A. Miles White	A. Belyavsky Black
	Queen's Gambit Declined	
1	P-QB4	P-K3
2	N-QB3	P-Q4
3	P-Q4	N-KB3
4	N-B3	B-K2
5	B-B4	O-O
6	P-K3	P-B4
7	QPxP	BxP
8	Q-B2	N-B3
9	P-QR3	Q-R4
10	R-Q1	B-K2
11	R-Q2	

This move was the idea of the Hun-

garian grandmaster Portisch. Despite its artificial appearance, White won the first game in which it was used, but subsequent results have not borne out the initial promise.

11 ... N-K5

The alternative 11 ... R-Q1 is also not bad, but the pawn sacrifice introduced by Belyavsky's move is more combative.

12 NxN PxN

13 QxP R-Q1

This is the first new move of the game. In previous examples of the pawn offer Black had always continued 13 ... P-B4.

14 Q-B2?

In such a sharp position the first mistake can spell disaster. White had to play 14 B-K5!, when Black must act quickly or White continues B-B3. His best line is probably 14 ... RxR (14 ... P-B4 15 Q-B4 only weakens Black's position) 15 B-B3 QxB (15 ... RxNP 16 BxQ NxB 17 B-Q3 P-B4 is worse as White wins by 18 Q-K5 NxB 19 Q-B7!) 16 PxQ R-R7, when Black has very active pieces to compensate for his material loss. Nevertheless I prefer White, so the final verdict on Belyavsky's innovation has not yet been returned.

14 ... P-K4

15 B-N3 P-K5!



16 QxP

If White declines the second offer by 16 N-N1, simply 16 ... B-KN5 (threat 17 ... B-N5! 18 PxB Q-R8ch) 17 P-B3 B-KB4 leads to an overwhelming attack for Black.

16 ... B-KB4

17 Q-B4 RxR

18 NxR R-Q1

19 P-K4 B-KN5

20 P-B5

The only defence to the threats of 20 ... B-N4 and 20 ... B-N5 21 PxB Q-R8ch.

20 ... N-N5!

21 P-B3 P-KN4

22 QxB N-B7ch 23 K-B2 QxBPch 24 K-K2 Q-K6ch mates, so White must lose his queen.

22 PxN Q-R8ch

23 K-K2 PxQ

24 BxP B-K3

25 B-K5 Q-B8

26 B-B3 B-N4

27 Resigns

When silence is golden

by Jack Marx

The garrulous player who dislikes being left out of the auction, even though he holds little to boast about, will on his day have his fill of successes. Opponents may be bluffed or obstructed out of their rightful contracts or provoked into the wrong ones. But if it is not his day, their seemingly hopeless contracts will all too frequently be brought triumphantly home by a resourceful declarer.

♠ A K J 10 Dealer North
♥ A J 3 North-South
♦ A 9 8 4 Game
♣ J 8

♠ 5 3 ♠ Q 6 2
♥ 10 6 ♥ K 7 4
♦ 7 3 2 ♦ K Q J 10 6 5
♣ A K 10 6 4 2 ♣ 5
♠ 9 8 7 4
♥ Q 9 8 5 2
♦ void
♣ Q 9 7 3

North opened a strong One-No-trump of 16 to 18 points, and East rather pointlessly, with a good establishable suit to lead, overcalled with Two Diamonds. Left to themselves, North-South would probably have ended in a spade contract after using a Stayman sequence, though nine tricks are their limit. Deprived of one of his pet conventions, South competed with Two Hearts, and North, who doubtless expected rather more from his partner for a so-called free bid, went straight to Four Hearts.

West fancied a trump lead, which South ducked to East's King. Two top clubs were cashed and a third club from West was ruffed high in dummy. North's last trump was taken, a small diamond was ruffed by South, West's last trump was drawn and Club Queen was cashed. On these last two dummy shed the Jack and Ten of Spades!

The five-card ending now reached left this set-up:

♠ A K ♠ Q 6 2
♦ A 9 8 ♦ K Q
♠ 9 8 7 4
♥ 5

East had had to keep three spades and so had to reduce to two diamonds. Declarer can now lead a spade to dummy, ruff a diamond with his own last trump and re-enter dummy via the second top spade to enjoy Ace and Nine of Diamonds.

Later in the session the irrepressible East would have been untrue to his nature if he had not pre-empted as dealer at favourable vulnerability with Three Clubs, and neither South nor North could be seriously faulted for bidding respectively Three and Four Spades. Here again, left to themselves, North-South might not have reached a game.

♠ 9 7 4 Dealer West
♥ Q 9 8 4 2 North-South
♦ K J 10 3 Game
♣ 7

♠ J 5 ♠ 10 6 2
♥ K 10 7 6 5 ♥ J 3
♦ A 7 4 2 ♦ 9 6
♣ 10 3 ♣ A K J 9 8 4
♠ A K Q 8 3
♥ A
♦ Q 8 5
♣ Q 6 5 2

East won the club lead with his King and felt his best hope lay in finding his partner with a top honour in both hearts and trumps. He accordingly returned the Heart Jack; South won and drew two top trumps, noting the fall of West's Jack. He ruffed a club in dummy, ruffed himself back with a heart and drew East's last trump. East is now marked with four cards in the red suits. South played on diamonds and West naturally held up his Ace till the third round. West played his Heart King, but South discarded and West could only lead a red card to dummy.

On this third hand a North-South partnership could scarcely be blamed for reaching Six Spades, but it turned out to be one of those infuriating cases where the two partners have exactly the same number of cards in each of the four suits. Consequently there are no discards or extra ruffs available.

♠ 10 9 8 3 2 Dealer West
♥ A K North-South
♦ 7 5 3 Game
♣ K 8 2

♠ 7 6 5 ♠ void
♥ Q J 10 6 5 4 2 ♥ 7 3
♦ 10 4 ♦ Q J 9 8 6
♣ 9 ♣ Q J 10 6 5 4

♠ A K Q J 4
♥ 9 8
♦ A K 2
♣ A 7 3

West led Heart Queen and on a trump lead from dummy at trick two East shed a small club. Since East-West held no card higher than a Queen it seemed reasonable to assign to West at least 10 cards in the two majors. With a loser in each minor, South's only hope seemed an elimination play, combined with a throw-in against West.

South now took a second heart, one more top trump and two top diamonds and Club Ace. He then produced his master stroke by throwing West in with a small trump. The forced heart return was ruffed in dummy and South flung a small club. Declarer now re-entered his hand with a trump, to leave:

♠ 7
♥ 10 6 5 ♠ K 8
♦ J
♣ Q J
♠ J
♦ 2
♣ 7

South played his last trump, throwing dummy's diamond, and East was trapped in a minor-suit squeeze. ♣



HOW

HOW (of Edinburgh)
only address

2-3 PICKERING PLACE,
ST. JAMES'S STREET,
LONDON, SW1A 1EA

GEORGE I OCTAGONAL TEAPOT

London 1717

Thomas Folkingham

weight 18½ ozs

Telephone:
01-930 7140

Asprey

BY APPOINTMENT
TO H.M. THE QUEEN
LONDON'S SILVERSMITHS
& JEWELLERS
ASPREY & COMPANY PLC
LONDON

BY APPOINTMENT
TO H.M. QUEEN ELIZABETH
THE QUEEN MOTHER
JEWELLERS
ASPREY & COMPANY PLC
LONDON

BY APPOINTMENT
TO H.R.H. THE PRINCE OF WALES
JEWELLERS, GOLDSMITHS
& SILVERSMITHS
ASPREY & COMPANY PLC
LONDON

A pair of Prussian-
shaped decanters,
English circa 1810.
Centre: A Georgian triple
ringed Ship's decanter,
English circa 1800. Pint
sized.



ASPREY & COMPANY PLC
165-169 New Bond Street
London W1Y 0AR
Tel: 01-493 6767
Telegrams: 25110 Asprey G
Telex: 25110 Asprey C

The Illustrated London News Picture Library

houses one of the finest collections of
social history photographs and illustra-
tions in the country, from 1842 to the pre-
sent day. We provide a speedy and
efficient service for authors, publishers
and all media.

For further details apply:

ILN Picture Library,
Elm House, 10-16 Elm Street,
London WC1X 0BP
Telephone: 01-278 2345



SEABY buy and sell rare and
beautiful coins of all ages and
periods. Please send for a free copy
of our monthly Coin & Medal
Bulletin.

Viking coinage of York, Silver penny of Cnut
£175



Seaby



AUDLEY HOUSE, 11 MARGARET STREET, LONDON W1N 8AT

The Grosvenor House Antiques Fair 1934-1984

18-26 June 1984

At Grosvenor House, Park Lane, London W1

If you would like an advance copy of our Handbook and Catalogue, please send the Organisers your name and address and a cheque for £5.00. The Handbook will be available approximately 5 weeks prior to the Fair.

Overseas readers requiring a copy should contact the Organisers by letter or telephone for the price inclusive of postage.



In association with the
British Antique Dealers' Association

18 June 6.00 p.m.-9.30 p.m. **19-25 June** 11.00 a.m.-8.00 p.m. but **24 & 26 June** 11.00 a.m.-5.00 p.m.

Admission: £6.50 single ticket inclusive of Handbook or £10.50 double ticket inclusive of one Handbook.

Organised by:

Evan Steadman and Partners Limited, The Hub, Emson Close, Saffron Walden, Essex CB10 1HL, England. Telephone: (0799) 26699. Telex: 81653.

43506

MAY BRIEFING

Tuesday, May 1

Britten's *A Midsummer Night's Dream* opens at Covent Garden (p94)
Paul Roberts begins his Debussy series at the Purcell Room (p96)
National Ballet of Cuba at the Dominion until May 12 (p95)
First night of *Romeo & Juliet* at The Other Place in Stratford (p90)
□ New moon

Wednesday, May 2

The Queen opens the International Garden Festival in Liverpool (p106)
Frogmore Garden at Windsor open (p106)
First night of *Forty Years On* at Chichester Festival Theatre (p90)

Thursday, May 3

Horse racing: 1,000 Guineas Stakes at Newmarket (p100)
Animals as Architects opens at the Natural History Museum (p98)
New film: *Life is a Bed of Roses* directed by Alain Resnais (p92)
The Magic Flute opens at the Coliseum (p94)
Mozart in May at the Barbican (p96)

Friday, May 4

First night of Calderón's *Life's a Dream* at The Pit (p90)
The Dead Zone opens in West End cinemas (p92) & Hitchcock's *The Trouble With Harry* is re-released (p93)
Brighton Festival starts (p106)

Saturday, May 5

Rugby League State Express Cup final at Wembley; 2,000 Guineas Stakes at Newmarket (p100)
José Carreras sings popular songs at the Barbican (p96)

Sunday, May 6

May Day Madness events for the family at the Barbican (p99)
National Mills Day (p106)

Monday, May 7

Jessye Norman sings excerpts from Wagner with the LPO at the Festival Hall (p97)

□ May Day bank holiday

Tuesday, May 8

First night of *The Comedy of Errors* at the Barbican (p90)
Welsh National Opera open in Cardiff with *La Bohème* (p94)
Molissa Fenley & Dancers at the Riverside Studios until May 13 (p95)

Wednesday, May 9

First day of the Royal Windsor Horse Show (p100)
Exhibition about European resistance to Nazi Germany opens at the Imperial War Museum (p98)

Thursday, May 10

Living Crafts at Hatfield House (p106)

Friday, May 11

Toy car & doll extension opens at the London Toy & Model Museum (p98)
New films: *Secret Places*, about



Top, Moscow Classical Ballet in *The Creation of the World*; from May 16; left, H. Pickering's *Eleanor Frances Dixie* from the V & A's Rococo exhibition; May 16; right, Lisa Eichhorn in *Golden Boy* at the Lyttelton; May 22.

CALENDAR

schoolgirls in wartime; *Cross Creek*, based on *The Yearling* (p92)

Saturday, May 12

Buxton Antiques Fair (p106)

Sunday, May 13

Londe Marathon (p100)
Monte Carlo Philharmonic Orchestra at the Festival Hall (p97)
May Fayre & puppet festival at St Paul's Covent Garden (p99)
Last chance to see Korean treasures at the British Museum (p98)

Monday, May 14

Jermyn Street Festival starts (p102)
First night of *Black Ball Game* at the Lyric Hammersmith (p90)
Andrea Chénier opens at the Gardner Centre in Brighton (p94)

Tuesday, May 15

Ustinov's film *Memed My Hawk* opens (p92)
London Contemporary Dance Theatre give the London première of Siobhan Davies's *New Galileo* at Sadler's Wells (p95)
Philharmonia Orchestra & Chorus perform the Verdi Requiem at the

Festival Hall (p97)

Wednesday, May 16

First night of *West Side Story* at Her Majesty's (p90)
Exhibition of English Rococo opens at the V & A (pp98, 101)
Moscow Classical Ballet at the Dominion until May 26 (p95)
The Tate opens a study exhibition on Beckmann's Carnival (p101)

Thursday, May 17

First nights: *Antigone* at the Cottesloe; *Oh Kay!* in Chichester (p90)
The Fires of London at the Queen Elizabeth Hall (p97)

Friday, May 18

Wedgwood in London exhibition opens in Wigmore St (p99)

Saturday, May 19

216th Summer Exhibition opens at the Royal Academy (p101)
Football: FA Cup final at Wembley (p100)
Biggin Hill International Air Fair today & tomorrow (p106)
RIBA open house—until May 26 (p99)

Sunday, May 20

Shura Cherkassky recital at the Festival Hall (p97)
Georgian Country Fair at Quarry Bank Mill in Styal (p106)

Monday, May 21

John Julius Norwich lectures at the Purcell Room (p99)

Tuesday, May 22

First nights: *Golden Boy*, with Lisa Eichhorn & Jeremy Flynn at the Lyttelton; *Hamlet* on the Sculpture Court at the Barbican (p90)
London Festival Ballet start a season at the Coliseum (p95)

Wednesday, May 23

First public day of the Chelsea Flower Show (p99)

First night of *Serjeant Musgrave's Dance* with Albert Finney at the Old Vic (p90)

Thursday, May 24

Display of court dress opens in Kensington Palace (p98)

Friday, May 25

New films: *Mr Mum* with Michael Keaton; *Tank* with James Garner (p92)

Bath Festival starts (p106)

Saturday, May 26

Swimming: Sun Life British Olympic Trials in Coventry (p100)

Sunday, May 27

Victorian picnic held as part of the Richmond Festival (p99)
Cycling: Milk race starts (p100)
London International Antique Toy & Doll Convention (p99)
English Civil War Pageant at Roundhay Park in Leeds (p106)

Monday, May 28

Glyndebourne's 50th anniversary season opens with *Le nozze di Figaro* (p94)

Tuesday, May 29

First night of *Julius Caesar* at the Barbican (p90)

L'incoronazione di Poppea opens at Glyndebourne (p94)

Wednesday, May 30

First nights: *The Time of Your Life* at The Pit; *Little Me*, a musical with Russ Abbot, at the Prince of Wales (p90)
Philadelphia Orchestra at the Festival Hall (p97)

Thursday, May 31

Alec McCowen opens as Kipling at the Mermaid (p91)
Cricket: Texaco Trophy England v West Indies at Old Trafford (p100)

Briefing researched by Angela Bird and Miranda Madge.

Information correct at time of going to press. See listings for further details. Add 01- in front of seven-digit telephone numbers when calling from outside London.

BRIEFING

THEATRE

J C TREWIN

THIS IS A MONTH of revivals. The American dramatist, Clifford Odets, who died in 1963, will presently have two plays running in London: *The Country Girl* has been at the Apollo for some time, and now the National is to stage *Golden Boy*, first done in the West End nearly 46 years ago, at the Lyttelton from May 22. Jeremy Flynn plays the young man, Joe Bonaparte, who abandons his musical talent to aspire to the world lightweight boxing championship. Lisa Eichhorn, the American actress who was in John Schlesinger's film, *Yanks*, makes her London debut.

□ Since its first appearance in 1959 John Arden's closely textured period drama, *Serjeant Musgrave's Dance*, has become what we are apt—and sometimes with less reason than here—to call a modern classic. Albert Finney leads an Old Vic revival of this indictment of militarism from May 23.

□ This year's Chichester Festival begins with a contrast. Alan Bennett's *Forty Years On*, with its shrewd command of pastiche, opens on May 2 under its original director, Patrick Garland, and with Paul Eddington as the headmaster of a South Downs school. *Oh, Kay!*, from May 17, directed by Ian Judge, is a new adaptation by Ned Sherrin and Tony Geis of the musical in which Gertrude Lawrence, with her shimmering sense of the ridiculous, starred in the West End during 1927. Jane Carr now follows her in the leading role. George Gershwin wrote the music and P. G. Wodehouse and Guy Bolton were the librettists.

□ A new service for those who find box office telephone numbers constantly engaged is Ticketshop (631 1101). For a charge of only 10p, they take credit card bookings for a rapidly expanding list of West End and provincial theatres, and send the tickets direct to the cardholder.

NEW REVIEWS

Where applicable, a special telephone number is given for credit card bookings. Details of each theatre are given only on the first occasion it appears in each section.

Henry V

Wisely, Adrian Noble has not insisted, as many directors used to do, upon superfluous heraldic pageantry. He has taken to heart the first speech of Chorus, "piece out our imperfections with your thoughts" & this revival deserves an imaginative response. It marks, firmly & honestly, the difference between the English, "warriors for the working-day" in the relentless rain, & the "confident & over-lusty French". Much of the action is brought forward on a spacious stage no longer hemmed in by the tiers of seats that have been a nuisance in previous seasons. Best, there is a young Henry—Kenneth Branagh is only 23—who drives strongly at the part, setting Henry in place as the "star of England" who also learns to his grief what war must be.

It is always irritating when the chronicle is dismissed as a mere exercise in chauvinism. Looking through Elizabethan eyes, it is an exciting salute to patriotism; Mr Branagh, reminding me sometimes of the young Olivier in his Old Vic performances, appears to be as valuable a recruit as the RSC has had for a long time. Some of the speaking does bother me—Chorus (Ian McDiarmid), for instance, is far too fussy, but I enjoyed Harold Innocent's Canterbury, Bernard Horsfall's Pistol, & Sion Probert's Fluellen as well as Cecile Paoli's bubble of a Katharine & the watchful Alice of that splendid actress, Yvonne Coulette. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwick (0789 295623, cc).

Loot

Try as I can, I cannot enter warmly into Joe Orton's farce (romps round a coffin) which seems to me to be needlessly repulsive. That, I fear, is a response quite unfashionable, but I have never thought death and its trappings to be uproarious, or Joe Orton's dialogue—praised hyperbolically for its straight-faced

stylization—to be especially notable ("I shall accompany you to your lawyer's. After the reading of your wife's will you may need skilled medical assistance.")

Still, here it all is: the bewildered widower; the coffin & its adjunct for the viscera; the corpse whipped from the coffin so that the proceeds of a bank raid can be stored there; the false teeth & artificial eye; the resolve to care nothing whatever for any silly susceptibilities in the audience. At least it all goes at a brisk pace, not much more than two hours in all. The police inspector who is at the heart of the business is played with fitting rapidity by Leonard Rossiter, & Gemma Craven, the seven-times-married nurse, is as good as anybody in Jonathan Lynn's cast. Ambassadors, West St, WC2 (930 9832, cc). Until May 5.

Starlight Express

I can imagine only that the manufacturers of this uncommon musical got together & said: "Let's do the most difficult thing we can in a theatre." And they all came up, eyes gleaming, with the word "Trains!" From that moment they settled enthusiastically to play at trains, tearing out a large chunk of the Apollo Victoria's seating for the purpose & filling the gap with a complicated variety of the things train-fanciers look for (including, here, tracks laid all over the house). But how to represent the engines, the trains? Obvious: put everybody on roller-skates. So, while Andrew Lloyd Webber settled down to write music for the rolling-stock (to frequently witty lyrics by Richard Stilgoe, including a lament called "Uncoupled"), Trevor Nunn devoted himself to what would be less a feat of stage production than a complex essay in engineering.

The result is based, more or less, on racing between diesel, electric, & steam locomotives—a narrative with a certain amount of amusement, some expected sentimentality and, I am afraid, a good deal of repetition as the roller-skating trains swoop up & down & round the theatre. Splendid, though, for the first hour. It is certainly a change; we soon accept that these engines

and their carriages have individual personalities, and that the whole affair takes place in a cheerful & expensive world of fantasy, with Mr Lloyd Webber's resourceful tunes ready for any occasion. Some of the principals, all on the right lines, are Stephanie Lawrence, Ray Shell, Jeffrey Daniel, & Frances Ruffelle. Apollo Victoria, Wilton Rd, SW1 (834 0253, cc 834 6177).

A Streetcar Named Desire

Time can soften one's early harsh impressions—certainly in the theatre, where responses have changed so sharply over the last three decades that what had seemed utterly intolerable is now taken as a matter of course. I find it odd to realize that I once thought Tennessee Williams's *Streetcar* intolerable. It comes through to us today not by any means as a masterpiece but as a thoroughly durable near-melodrama, too long—half an hour might be clipped—but in its best scenes theatrically true.

On its first appearance in London during the autumn of 1949, with Vivien Leigh, it appeared to go relentlessly over the top. Now I am more conscious of its alert contrivance & of the way in which its nymphomaniac protagonist, Blanche, has grown into the sympathetic mind. As acted at the Mermaid by Sheila Gish, she is progressively affecting: the frail & fading Southern belle with her cherished gentility, who has taken the New Orleans streetcar, *Desire*, to the ironically named slum of the Elysian Fields. When she is there it is obvious that this must be her last stop: her brother-in-law, the husky "Polack", will see to that.

The ultimate scene, when she is led off towards the asylum, could hardly be more moving than it is in the hands of Miss Gish & director Alan Strachan. This is not the easiest of plays in which to avoid monotony; but here its stresses & strains have been carefully judged. Clare Higgins as Blanche's sister is particularly sure. Mermaid, Puddle Dock, EC4 (236 5568, cc 236 5324). Until May 26.



Sheila Gish and Clare Higgins in *A Streetcar Named Desire*: "theatrically true".

FIRST NIGHTS

May 1. Romeo & Juliet

Polly James plays the Nurse, with Simon Templeman & Amanda Root as the young lovers, in John Caird's production. The Other Place, Stratford-upon-Avon, Warwick (0789 295623, cc).

May 2. Forty Years On

Alan Bennett's play with Paul Eddington, Annette Crosbie, Doris Hare & 20 Sussex schoolboys (see introduction). Chichester Festival Theatre, Chichester, W Sussex

(0243 781312). Until June 30.

May 3. Othello

First of a new season of plays at the Young Vic, directed by David Thacker, with Rudolph Walker as Othello & David Calder as Iago. Young Vic, The Cut, SE1 (928 6363, cc). Until June 16.

May 4. Life's a Dream

Calderon's play, transferred from Stratford's The Other Place, with Miles Anderson, Charles Kay & Barbara Kellermann. The Pit, Barbican, Silk St, EC2 (628 8795, cc 638 8891).

May 5. Cries From the Mammal House

Roger Rees heads the cast in Terry Johnson's violent play about a dedicated conservationist. Royal Court, Sloane Sq, SW1 (730 1745, cc).

May 8. The Comedy of Errors

Adrian Noble's Stratford production, with Jane Booker, Henry Goodman, Richard O'Callaghan, Peter McNery & Paul Greenwood. Barbican, Silk St, EC2 (628 8795, cc 638 8891).

May 9. On the Spot

Simon Callow & James Warwick in a play by Edgar Wallace set in Chicago in 1929. Albery, St Martin's Lane, WC2 (836 3878, cc 379 6565).

May 14. Black Ball Game

Comedy centring on interviews for a job in the catering trade. Lyric, King St, W6 (741 2311, cc).

May 15. Pygmalion

Peter O'Toole heads the cast in Shaw's comedy. Shaftesbury, Shaftesbury Ave, WC2 (836 6596, cc 930 9232).

May 16. West Side Story

Leonard Bernstein's musical, with lyrics by Stephen Sondheim, performed by a company from Leicester's Haymarket Theatre. Her Majesty's, Haymarket, SW1 (930 6606, cc).

May 17. Antigone

Workshop production of Sophocles's tragedy, with Jane Lapotaire in the title role. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

May 17. Oh, Kay!

Gershwin musical (see introduction). Chichester Festival Theatre, W Sussex. Until July 21.

May 22. Golden Boy

Clifford Odets's play about an aspiring boxer (see introduction). Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

May 22. Hamlet

Robert Lindsay, Alison Fiske, Philip Madoc & Derek Smith with Manchester's Royal Exchange Theatre company perform in the Sculpture Court. Barbican Centre, Silk St, EC2 (628 8795, cc 638 8891). Until June 2.

May 23. Serjeant Musgrave's Dance

Albert Finney plays the high-principled soldier in John Arden's play (see introduction). Old Vic, Waterloo Rd, SE1 (928 7616, cc 261 1821). Until June 30.

May 29. Julius Caesar

Ron Daniels's Stratford production, with Peter McNery as Brutus & David Schofield as Mark Antony. Barbican.

May 30. The Time of Your Life

American comedy of the 1930s, with Daniel Massey, John Cater, Paul Greenwood & Zoë Wanamaker. The Pit.

May 30. Little Me

Musical with Russ Abbot & Sheila White. Prince of Wales, Coventry St, W1 (930 8681, cc 930 0846).

May 31. The Jail Diary of Albie Sachs

David Thacker directs David Edgar's play,



Above, Patricia Hodge, Oliver Cotton & Brenda Blethyn in *Benefactors*. Left, Alec McCowen in *Kipling*; from May 31.



ford-upon-Avon, Warwicks (0789 295623, cc).

Cats

Trevor Nunn uses stage & auditorium boldly for Andrew Lloyd Webber's musical version of T. S. Eliot's cheerfully minor poems about cats. New London, Drury Lane, WC2 (405 0072, cc).

The Country Girl

Clifford Odets's play acted with fibre & credibility by Susan George, Patrick Mower & John Stride. Apollo, Shaftesbury Ave, W1 (437 2663, cc).

Daisy Pulls It Off

Sally Cookson, absolutely topping as the new girl at Grangewood, is at the centre of a fresh cast for Denise Deegan's glorious parody of any school story of the 1920s. Globe, Shaftesbury Ave, W1 (437 1592, cc).

Evita

No weariness yet in Tim Rice & Andrew Lloyd Webber's emotional music drama. Prince Edward, Old Compton St, W1 (437 6877, cc 439 8499).

Glegarry Glen Ross

A sardonically accurate American comedy by David Mamet. Cottesloe.

Guys & Dolls

Return of the National's award-winning musical, now recast, based on a story by Damon Runyon. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Hi-de-Hi!

Rapid stage treatment of the television show about a crazy holiday camp. Simon Cadell leads an enthusiastic & familiar cast. Victoria Palace, Victoria St, SW1 (834 1317, cc). Until May 5.

Kingdom of Earth

Choreographer Kenneth MacMillan directs Tennessee Williams's play about a conflict between two brothers. With Stephen Rea, David Taylor & Nichola McAuliffe. Hampstead, Swiss Cottage Centre, NW3 (722 9301).

Little Shop of Horrors

The musical, of ancient taste, about a plant, a blend of cactus & octopus, that grows into a terror. Comedy, Panton St, SW1 (930 2578, cc).

Master Harold... & the Boys

Athol Fugard offers a most moving dramatized confession about an incident when, as a school-boy, he spat in the face of a black waiter in his mother's café. The play is acted with great power under Fugard's own direction by a cast from the Market Theatre, Johannesburg. Lyttelton, National Theatre, South Bank SE1 (928 2252, cc 928 5933). Until May 2.

Measure for Measure

Adrian Noble's Stratford production, with Daniel Massey, Richard O'Callaghan, David Schofield & Juliet Stevenson. Barbican, Silk St, EC2 (628 8795, cc 638 8891).

The Merchant of Venice

John Caird's production with Ian McDiarmid as Shylock & Frances Tomelty as Portia. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 295623, cc).

Mr Cinders

Lonnie Donegan has taken over in the musical (music by Vivian Ellis), which, in the words of its principal song, has been spreading a little happi-

ness for more than 300 performances. Fortune, Russell St, WC2 (836 2238, cc).

The Mousetrap

Though now in its 32nd year, many people cannot yet know Agatha Christie's solution of her puzzle; it is worth investigating. St Martin's, West St, WC2 (836 1443, cc).

Noises Off

Everything that happens in Michael Frayn's enjoyable farce is during the performance of another farce, *Nothing On*, a wild helter-skelter touring business & the kind of thing that can breed catastrophe. Savoy, Strand; WC2 (836 8888, cc 930 9232).

Number One

Leo McKern, Joe Melia & Margaret Whiting head the cast in Michael Frayn's adaptation of a comedy by Jean Anouilh. McKern is an aging playwright whose accumulated fortune is the target for his family & friends. Queen's, Shaftesbury Ave, W1 (734 0261, cc).

Pack of Lies

Mary Miller takes over Judi Dench's role from May 7 in Hugh Whitmore's subtle & distinguished play about the quiet suburban couple who find themselves on the fringe of an espionage case. Lyric, Shaftesbury Ave, W1 (437 3686, cc).

Passion Play

Revival of Peter Nichols's play, with Barry Foster, Judy Parfitt, Leslie Phillips & Zena Walker. Wyndham's, Charing Cross Rd, WC2 (836 3028, cc 379 6565).

Peg

Siân Phillips stars, & Ann Morrison from Broadway is Peg (O' My Heart) in this musical version of a famous comedy by J. Hartley Manners. Phoenix, Charing Cross Rd, WC2 (836 8611, cc).

Puppet Theatre '84

Second international festival with performances by 17 companies from many countries, film shows & an exhibition. Various venues. Details from the Puppet Centre, Battersea Arts Centre, Lavender Hill, SW11 (228 8863). Until May 6.

The Real Thing

Tom Stoppard's comedy now with Susan Penhaligon, Paul Shelley & Judy Geeson. Strand, Aldwych, WC2 (836 2660, cc).

Run For Your Wife

Richard O'Sullivan, Tim Brooke-Taylor & Bernard Bresslaw are now hurtling across the stage in Ray Cooney's unstoppable farce. Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565).

Saint Joan

Frances de la Tour gives a splendid dramatic performance of Joan, without being fully Shaw's "dear child of God". As ever, the trial scene is memorable. Olivier.

Saturday Night at the Palace

The Market Theatre Company of Johannesburg in a play about two motor-cyclists who storm into a restaurant after closing time. Old Vic, Waterloo Rd, SE1 (928 7616, cc 261 1821). Until May 19.

The Seagull

Maria Aitken in Chekhov's play, directed & designed by Philip Prowse. Greenwich, Croom's Hill, SE10 (858 7755, cc 853 3800). Until June 2.

Singin' in the Rain

Don't compare the stage version with the Gene Kelly film. This is a gentle joy in its own right, with Tommy Steele to take us through the worries of a Hollywood when the screen began to speak. Palladium, Argyll St, W1 (437 7373, cc).

Snoopy—the Musical

Musical based on the American strip cartoon about Charlie Brown, his friends & the beagle. Duchess, Catherine St, WC2 (836 8243, cc).

Strange Interlude

Glenda Jackson leads Eugene O'Neill's most exacting play, directed now by Keith Hack. Duke of York's, St Martin's Lane, WC2 (836 5122, cc 836 9837).

Strider—the Story of a Horse

In the leading part of a horse, from its days as a foal to its death. Michael Pennington is exceptional in this version of Tolstoy's story. Cottesloe.

Venice Preserv'd

Thomas Otway's Restoration tragedy, with Ian McKellen & Michael Pennington as Pierre & Jaffier. Lyttelton.

Volpone

Ben Jonson's play, with Richard Griffiths & Miles Anderson. The Pit, Barbican, Silk St, EC2 (628 8795, cc 638 8891).

Of course, you could go somewhere ordinary.

Ordinary isn't where discreet heads of state appear incognito.

Ordinary isn't for theatrical tycoons.

Ordinary isn't where a restaurant has a genius for a chef. Or a harpist for accompaniment.

Ordinary bars didn't inspire the bible for cocktail shakers.

And ordinary hotels don't share our unsurpassed view, our restrained splendour and our reputation for hushed luxury.

Perhaps that's why ordinary hotels don't inspire songs, books, plays, films and legend.

Discover the legend tonight. One drink may uncover a little of the secret.

Each successive visit will reveal a little more.

Learn why it is said: "you can never have enough of the Savoy".

Unless, perhaps, you prefer the ordinary.



For reservations next time you are going out, why not the extraordinary?

The Savoy

The Strand, London WC2R 0EU
Telephone: (01) 836 4343.
Telex: 24234.

ALSO PLAYING

Animal Farm

Peter Hall has adapted & directed George Orwell's book, with Barrie Rutter as Napoleon & David Ryall as Squealer. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

The Aspern Papers

Michael Redgrave's play from Henry James's novel is scrupulously directed by Frith Banbury. Wendy Hiller is magnificent as the aged Juliana, once the mistress of an early American poet "Jeffrey Aspern" & now living with her diffident niece (played by Vanessa Redgrave). Christopher Reeve acts sincerely as the single-minded researcher anxious for a sight of the dead poet's "papers". Haymarket, Haymarket, SW1 (930 9832, cc). Until May 4.

Benefactors

Michael Frayn's new play, directed by Michael Blakemore, is a highly literate & theatrically telling quartet for Patricia Hodge, Oliver Cotton, Tim Pigott-Smith & Brenda Blethyn. Vaudeville, Strand, WC2 (836 9988, cc).

Blondel

Tim Rice & Stephen Oliver's musical goes to the Crusades as agreeably as ever; Paul Nicholas is Blondel. Aldwych, Aldwych, WC2 (836 6404, cc 836 0641).

The Business of Murder

Richard Harris has written a taut thriller that does its duty, with Eric Lander & Richard Todd. May Fair, Stratton St, W1 (629 3036, cc).

Camille

New play by Pam Gems, based on Dumas's *La dame aux camélias*. With Frances Barber, Nicholas Farrell & Polly James. The Other Place, Strat-

BRIEFING CINEMA GEORGE PERRY



John Forsythe and Shirley MacLaine: *The Trouble with Harry* returns May 4.

AFTER MANY NOMINATIONS Shirley MacLaine has at last won her film Oscar. Back in 1955 she made her film debut in Alfred Hitchcock's *The Trouble with Harry* (reviewed below) which goes on show again in London from May 4. She was fresh from Broadway and a starring role in the musical *The Pajama Game*, which had come about in a manner reminiscent of a hundred movies. The original star, Carol Haney, broke her ankle, but there was this fresh-faced kid in the chorus . . .

□ Handmade Films, the company backed by George Harrison and Denis O'Brien, have announced three new productions: *Travelling Men* to be directed by John MacKenzie (*The Long Good Friday* and *The Honorary Consul* are previous works); *A Private Function* which stars Michael Palin and Maggie Smith in an Alan Bennett story; and *Water* by Dick Clement and Ian La Frenais, a topical comedy set in the Caribbean, starring Michael Caine, Leonard Rossiter and Billy Connolly.

□ William Goldman, novelist and screenwriter (*Butch Cassidy and the Sundance Kid*, *All the President's Men*, *Marathon Man* and many others), has written a perceptive, entertaining and myth-dispelling account of the film-writer's life in Hollywood, *Adventures in the Screen Trade* (Macdonald, £9.95). Although the winner of two Oscars, he has chosen, unlike most of his similarly successful contemporaries, not to become a producer or director. "In my head I'm a novelist," he told me recently. "What I want to write is mine, but what's up on the screen is theirs!"

NEW REVIEWS AND PREMIERES

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact locations & times. Information on West End & Greater London showings in Odeon, ABC & Classic chains from 200 0200.

Amityville 3D (15)

Horror film, directed by Richard Fleischer, set in the same house that featured in *The Amityville Horror*. Opens May 18.

Cross Creek (U)

Martin Ritt's view of Marjorie Kinnan Rawlings making out in the 1920s as an independent authoress, living in a Florida swamp after abandoning her husband & comfortable background, is overblown & condescending at the same time. Her chief work was *The Yearling* & the seeds of this famous work, about a small boy & a pet deer, are shown forming as the writer goes about meeting simple everyday folk of the Everglades, such as Rip Torn who delivers a characteristically strong performance as one of the local poor whites.

Mary Steenburgen, wide-eyed & liber-

ated, tames her leaking shack in a trice & is soon clattering away at the typewriter, getting down the fruits of her creative experience, while first warding off then accepting the ardour of the local hotel proprietor. Malcolm McDowell makes an eccentric appearance as her publisher, on a slumming trip to give his protégée some encouragement. The film rambles on interminably & the atmosphere suffocates. It is difficult for an actress better used to playing sunny parts to make the woman presented here seem anything but a stiff, unattractive, cold exploiter of the people & settings she seeks. Opens May 11.

The Dead Zone (18)

A novel by Stephen King formed the basis of David Cronenberg's chiller in which Christopher Walken plays a teacher who, following a road accident, lies in a coma for five years. When he wakes his job has gone, his fiancée has married someone else, but in compensation he has been granted a gift of second sight. Eventually he uses it to attempt the assassination of a crudely populist presidential candidate (Martin Sheen) whom he foresees launching a nuclear war when he attains power. Others in the cast

include Brooke Adams, Tom Skerritt & Herbert Lom. The story's twist is marred by the unconvincing manner in which the visions are staged, looking like excerpts from some much cheaper production. Opens May 4.

Greystoke (PG)

Hugh Hudson's first film since *Chariots of Fire*, which this time he has produced as well as directed, is a remarkable achievement. He has taken one of the cinema's most enduring & familiar characters & offered a fresh view. There have been more than 40 films about Tarzan, but none so epic in scale as *Greystoke*.

The source material is Edgar Rice Burroughs's first Tarzan story, published originally in 1912, which describes how the infant heir to the Greystoke earldom is born in the jungle after his parents are shipwrecked. They die almost immediately & the infant is raised by apes. Two decades later an expedition finds him, grown to manhood, & persuades him to go back with them to England & the ancestral estates.

Hudson's film moves easily through its various phases—the prologue in which the parents die, the growing-up of Tarzan, the arrival of the explorers, the return & assimilation within the British aristocracy with its manifold problems, including a romantic encounter, & finally his realization of what civilization really means. Christopher Lambert, a French actor, is a much more intelligent, capable Tarzan than the stereotype, & Ian Holm is brilliant as a humanitarian Belgian explorer who teaches him to speak.

The most pleasurable performance, however, is that of Ralph Richardson in one of his last appearances. In a portrait calculated to bring lumps to the throat, he plays the old Earl, a delightful eccentric brimming with warmth & wryness.

The special effects make-up by Rick Baker is breathtaking, making it virtually impossible to discern real simians from humans wearing ape costumes. Stuart Craig's production design & John Alcott's camerawork ensure that the transitions from real jungle in Cameroon to Elstree's studio-built version are seamless. The film cost a horrific \$28 million, but for once much of it is visible on the screen.

Life is a Bed of Roses (PG)

Three different tales, linked by an old chateau. Alain Resnais directs, with Vittorio Gassman, Ruggero Raimondi, Geraldine Chaplin & Fanny Ardant. Opens May 3.

Loose Connections (15)

Richard Eyre's new film suffers from confused targets. On one level it is an oddball romantic comedy in which a mismatched couple forced into each other's company end up as lovers. Lindsay Duncan plays a member of a feminist group who build a jeep from a car kit. When the other women drop out, she recruits a man to join her on a journey to a women's conference in Munich. He is a congenital liar of limited charm; penniless, a hopeless mechanic & a total liability, whose motivation is to get to Munich for a football international.

Even Stephen Rea can do little to make the character acceptable & there seems no reason why the girl should ever have taken him on. What begins as a promising venture dwindles into a sad series of taunts at the middle classes, foreigners, British soldiers abroad & football crowds, none of them clearly enough focused to be really effective.

Memed My Hawk (15)

Peter Ustinov has written & directed this adventure film, set in Turkey in the 1920s,

about a rebellious young man who escapes the feudal system of his village to become a brigand. With Ustinov himself, Herbert Lom, Denis Quilley & Michael Elphick. Opens May 15. Royal gala première in the presence of Prince & Princess Michael of Kent in aid of Unicef. ABC Shaftesbury Ave, WC2. May 14.

Mr Mum (PG)

Michael Keaton plays an unemployed man looking after his home & children while his wife carves out a career in advertising. Opens May 25.

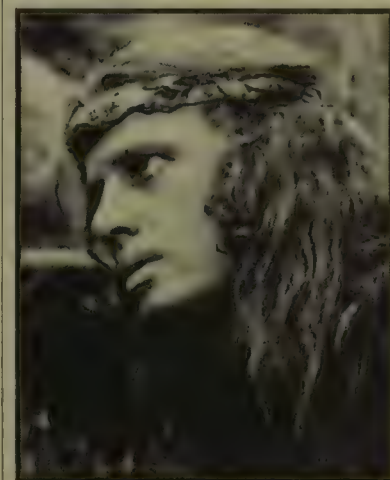
Secret Places (15)

Zelda Barron has adapted & directed a Janice Elliott novel about schoolgirls in wartime. The central character, played by 17-year-old Marie-Theres Relin, is a German refugee who arrives at a midlands girls' day school in 1940 & endures suspicion, xenophobia & ostracism as the war wages on; Tara MacGowran plays an English girl who becomes her friend. It falls into the category of adolescent growing pains under trying conditions. Somehow the approach seems already stereotyped—we have seen similar material in the *First Love* series on Channel 4—and the film fails to take off. In particular one is aware of the careful delineation of each schoolgirl into swot, sneak, flirt & so forth, & of the shadowy well intentioned teachers, who include Jenny Agutter in a regrettably minor role. Opens May 11.

Tank (15)

James Garner plays a senior NCO, his uniform dripping with service stripes & medals, who is on his final posting after 30 years in the army. Unfortunately, the base is near one of those sleepy southern towns that is ruled by its sadistic sheriff. An unwise intervention when the sheriff's deputy is maltreating a local floozie leads to the soldier's son being arrested on a false drugs charge & sent to a horror work camp for corrective training. Our hero, who happens to own a Second World War Sherman tank, thereupon demolishes the town jail, busts his son out of the camp, & heads with the whore for the state line.

Credibility by this time has long gone out of the window. It is meant to be some kind of a comedy, but there are too many unpleasant overtones to make it work as such. G. D. Spradlin plays the sheriff as a latter-day Simon Legree, the sort of monster who thrashes a girl with his belt in her own bedroom & who has the local judiciary totally in his pocket. The final scenes in which sheriff & cohorts are all pitched into deep mud in front of the TV cameras & crowds at the state line is somewhat of an anti-



Christopher Lambert as Tarzan: see *Greystoke* in new reviews.

climax—boiling in oil would have been better. Amazingly, the United States Army offered co-operation in the making of this film, which is directed by Marvin J. Chomsky. Opens May 25.

To Our Loves (15)
Sandrine Bonnaire plays a girl embarking on her first sexual adventures & marriage. Maurice Pialat directs & also plays the girl's father. Opens May 3.

The Trouble With Harry (PG)
The third of Hitchcock's withdrawn films to resurface in Britain is his most personal, an eccentric black comedy which, in the mid-1950s, failed at the box office. It's easy to see why—death is one of the last great taboos, & the sight of an assorted cast of Vermont villagers exchanging quips over a recently deceased corpse must have seemed strong stuff in the pre-*Soap* era.

There is a distinct oddness in the autumnal air right from the start when a small boy stumbles upon the recumbent, departed Harry in the woods. Nearly everybody seems to have been responsible for his condition—his estranged wife, a retired seadog out shooting rabbits, an affronted spinster, & the rest of the film is spent trying to rectify the situation, during which time the corpse is buried, dug up & reinterred with great frequency. Shirley MacLaine made her debut in the film as the young wife, but her inspired kookiness is almost tame alongside John Forsythe's frenetic portrayal of a half-mad painter.

John Michael Hayes made a skilful adaptation of Jack Trevor Story's novel, transferring the action from old England to New England &, even if the central joke is hard to sustain for the length of an entire film, Hitchcock deftly succeeds. Opens May 4.

ALSO SHOWING

And the Ship Sails On (PG)
Fellini's latest film is set in Italy before the First World War. A group of people set off by boat to scatter the ashes of a friend over a small island. On the way they take on refugees & are attacked by a gunboat. With Freddie Jones, Barbara Jefford & Janet Suzman.

La Balance (18)
Richard Berry plays a tough Paris cop who uses a small-time crook & his prostitute girlfriend to get to a major gangster. Bob Swaim's film has a plot used countless times in Hollywood *films noirs*, but is worth seeing by followers of the genre.

The Ballad of Narayama (18)
Japanese film, directed by Shohei Imamura, about an elderly woman in her 70th year who insists that her son follow the old tradition of taking her up the mountain of Narayama to wait for death.

Bloodbath at the House of Death (18)
This truly dreadful British comedy is meant to be a send-up of horror movies but succeeds only in making its talented cast (Pamela Stephenson, Sheila Steafel, John Fortune & Kenny Everett in his feature-film debut) look embarrassingly inept.

Champions (PG)
John Hurt's portrayal of steeplechase jockey Bob Champion, who fought cancer to ride to victory in the Grand National on *Aldamiti*, is frighteningly convincing. John Irvin's creditable work manages to remain tense although we know the outcome of the story.

Christine (18)
John Carpenter's film—a kind of monster movie using a self-regenerating 1958 Plymouth Fury with a mind of its own—has astonishing originality & chilling horror. Keith Gordon is excellent as the car's besotted owner.

Daniel Takes a Train (15)
Hungarian thriller, directed by Pal Sandor, about two young Hungarians travelling to the Austrian border in 1956.

The Dresser (PG)
Albert Finney is superb as an overblown actor-manager touring provincial cities in wartime

Britain. Tom Courtenay repeats his stage role as the cynical, put-upon dresser & the strong supporting cast includes Zena Walker, Eileen Atkins & Edward Fox.

The Golden Seal (PG)
A small boy (played by Torquil Campbell) befriends a rare golden seal & tries to guard it from hunters who want to shoot it for its unusual fur.

Never Cry Wolf (PG)
Carroll Ballard's astonishing work for Disney is a distinguished contribution to the ecological debate. Charles Martin Smith plays a young biologist studying wolves in the Canadian Arctic. He discovers that the maligned creatures live mainly on a diet of mice & sets out to prove this by doing so himself.

Over the Brooklyn Bridge (15)
Lively & funny comedy by Menahem Golan, with Elliott Gould as an ambitious café owner keen to own a proper restaurant. Gould is excellent & Sid Caesar gives a brilliant performance as his uncle, a harassed factory owner.

Reflections (15)
Gabriel Byrne plays a Dublin writer who takes a cottage in the grounds of a country house & falls in love with one of its occupants (Harriet Walter). Directed by Kevin Billington, with Donal McCann & Fionnula Flanagan.

Rumble Fish (18)
Francis Ford Coppola's film, shot in black & white, is visually extraordinary. Matt Dillon plays an attractive young punk in this story of the alienation of the young.

Silkwood (15)
Meryl Streep movingly portrays a young plutonium plant worker who became an activist after discovering unpleasant information about the plant's safety. Mike Nichols's film is one of the more thoughtful American works currently available.

The South (U)
Second film from Victor Erice, 10 years after his *Spirit of the Beehive*, which is set in northern Spain in 1957 & concentrates on a girl's relationship with her father.

Streamers (18)
Robert Altman's award-winning film is about the close relationship between Vietnam combatants from various walks of civilian life, until an intruder intervenes.

Swann in Love (18)
Jeremy Irons heads the cast in Volker Schlöndorff's film based on the writings of Marcel Proust. With Alain Delon, Ornella Muti & Fanny Ardant.

Terms of Endearment (15)
Shirley MacLaine, as a possessive American mother, & Debra Winger as the daughter whose 30-year life is encompassed in the film, give performances of integrity & subtlety.

To Be or Not to Be (PG)
Mel Brooks's remake of Carole Lombard & Jack Benny's 1942 comedy is fresh & entertaining. Brooks & his real-life wife Anne Bancroft play actors with a Polish theatre company in the early stages of the Second World War.

Uncommon Valour (18)
Gene Hackman plays an American colonel convinced that his son, missing for 10 years in Vietnam, is still alive in a prison camp. He recruits a crack team of former soldiers to search for him. A well-made action adventure with a questionable message.

Who Is Singing Over There? (15)
Yugoslav film, directed by Slobodan Sijan, set in 1941 as a group of people set out in an old bus to reach Belgrade amid mounting tension.

Yentl (PG)
In a personal *tour de force* Barbra Streisand plays a young Jewish woman who disguises herself as a young man in order to become a biblical scholar. Romantic complications ensue when she is pushed towards marriage to a rich Jewish girl (Amy Irving). A pleasurable film with ingenious & effective use of music.

Certificates

U = unrestricted.

PG = passed for general exhibition, but parents are advised that the film contains material that they might prefer younger children not to see.

15 = no admittance under 15 years.

18 = no admittance under 18 years.



Nona Thomas is incurable. But she's learning to swim.

Spinal Muscular Atrophy put an end to Nona Thomas's nursing training. Eventually, even running a little shop became too much and she now lives at the RHHL.

Though confined to a wheelchair, Nona keeps busy. She cooks in the patients' kitchen. She's trying her hand at pottery and painting. She's even learning to swim in the hydrotherapy pool.

We care for over 270 incurable patients like Nona, and through individual medical attention, therapy and nursing, we try to retrieve as much of their independence as possible.

We are a registered charity (No. 205907) and rely upon donations, covenants and legacies. Please help.

The Royal Hospital & Home for Incurables.

Dept. ILNT, West Hill, Putney, London SW15 3SW.
Patrons: HM The Queen and HM The Queen Mother
Director of Appeals:
Air Commodore D. F. Rixson, OBE, DFC, AFC.



When you need a safe deposit, we're the nearest thing to The Bank of England.

You'll find we're not only close to The Bank of England itself.

We're also close to being just as secure. In fact, by using the latest technology we're so sure of our security we'll offer you something else.

Free insurance cover up to £25,000.

So come and see us at the address below.
or phone John Sapwell
on 01-628 2776.



The City Safe Deposit, Winchester House, 100 Old Broad Street,
London EC2N 1BE. Open: Mon-Fri 8.45-5.45.

A division of Hays Business Services Ltd.

Mary Cooke Antiques Ltd.

A small ewer, York 1791.
Hampston and Prince.



Standbrook House
(Third Floor)
2-5 Old Bond Street
London, W1
Telephone: 01-409 0250

EXHIBITION OF SHONA SCULPTURE AND VERDITE CARVING



"Shona Girl" (Verdite), 17" high

James Tandi

1-17 MAY 1984

PLAZZOTTA STUDIO

22 CATHCART ROAD, LONDON SW10

01-352 7493

Weekdays, 10-6pm Saturdays, 10-2pm

TRACING YOUR FAMILY HISTORY?

If you need professional help, turn to the team of genealogists with most experience world-wide.

For efficiency and economy in HERALDRY AND FAMILY HISTORY send all known details for FREE

estimate, to:
**ACHIEVEMENTS
OF NORTHGATE**
Canterbury
CT1 1BAJ
or tel. Dr. Swinfield
(0227) 62618



Tricker's finest quality bench made shoes



For the
Countryman
Tricker's Brogue Boot
in gorse calf in Tan



Available in
various fittings

Be sure of the best -
ask for them by name.

Send for colour leaflet and price list to -

R.E. Tricker Limited,
56-60 St. Michael's Road, Northampton, NN1 3JX.
Also at 67 Jermyn Street, St. James, LONDON SW 1

BRIEFING

OPERA

MARGARET DAVIES

AS ENGLISH NATIONAL OPERA prepare for their first visit to the USA it has been announced that Lord Harewood will relinquish the post of managing director at the end of the 1984/85 season, after 13 years with the company during which his forward-looking policy has helped to create ENO's individual style. When the present London season ends on May 19 the company set off on a six-week American tour, opening in Houston on May 24 and continuing to Austin, San Antonio, New Orleans and, finally, New York. American audiences will have the opportunity of seeing *Gloriana* and *War and Peace*, both produced by Colin Graham, Jonathan Miller's productions of *The Turn of the Screw* and his *Rigoletto* set in the milieu of the New York Mafia, and *Patience* staged by John Cox.

□ Glyndebourne's 50th anniversary season opens on May 28 (the same date as in 1934) with *Le nozze di Figaro* (the same opera as in 1934) in a revival of the production by Peter Hall. *L'incoronazione di Poppea*, which launched Glyndebourne's series of baroque operas in 1962, opens the next day in a new production also by Peter Hall, who this year assumed the position of artistic director of the festival. (See also p28.)



Lord Harewood: one more season with ENO.

ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

The Sicilian Vespers, conductor Elder, with Rosalind Plowright as Elena, Kenneth Collins as Arrigo, Neil Howlett as Guy de Montfort, Richard Van Allan as Procida. May 1, 4, 9, 12, 15, 19.

Der Rosenkavalier, conductor Pleyer, with Josephine Barstow as the Marischallin, Sally Burgess as Octavian, Anne Dawson as Sophie, Dennis Wicks as Ochs. May 2, 10, 17.

The Magic Flute, conductor W. Davies, with Rowland Sidwell as Tamino, Valerie Masterson as Pamina, Alan Opie as Papageno, Angela Denning as the Queen of the Night, Sean Rea as Sarastro. May 3, 5, 8, 11, 14, 16, 18.

ROYAL OPERA

Covent Garden, WC2 (240 1066, cc 240 1911).

A Midsummer Night's Dream, conductor Brydon, with James Bowman as Oberon, Marie McLaughlin as Titania, Yvonne Kenny as Helena, Claire Powell as Hermia, Robin Leggate as Lysander, Jonathan Summers as Demetrius, Stafford Dean as Bottom. May 1, 4, 9, 12, 14, 17.

Così fan tutte, conductor Eschenbach, with Elizabeth Connell as Fiordiligi, Ann Murray as Dora-bella, Francisco Araiza as Ferrando, Benjamin Luxon as Guglielmo. May 3, 7.

L'elisir d'amore, conductor Bellini, with Sona Ghazarian as Adina, Luis Lima as Nemorino, Ingvar Wixell as Belcore, Geraint Evans as Dulcamara. May 15, 18, 23, 26, 29, 31.

Out of town

GLYNDEBOURNE FESTIVAL OPERA

Glyndebourne, Lewes, E Sussex (0273 812411).

Le nozze di Figaro, conductor Haitink, with Claudio Desderi as Figaro, Gianna Rolandi as Susanna, Isobel Buchanan as the Countess, Richard Stilwell as Count Almaviva. May 28, 30.

L'incoronazione di Poppea, conductor Leppard, with Maria Ewing as Poppea, Dennis Bailey as Nerone, Dale Duesing as Ottone, Frederica von Stade as Ottavia, Anne-Marie Owens as Arnatla, Robert Lloyd as Seneca. May 29, 31.

NEW SUSSEX OPERA

Gardner Centre, Brighton (0273 685861).

Andrea Chénier, conductor Jenkins, with Paul Wilson as Chénier, Janice Cairns as Madeleine, David Marsh as Gérard. May 14, 16, 18, 19.

WELSH NATIONAL OPERA

New Theatre, Cardiff (0222 32446).

La Bohème, **The Merry Widow**, **La traviata**, **Jenufa**. May 8-19.

Reviews

This year it was Delius's turn to have one of his unknown works unearthed by the adventurous Camden Festival, which gave the first staged performance in Europe of his one-act opera *Margot la Rouge*. The squalid story which he set as a competition entry in 1902 did not win him a prize, although it produced some powerful & colourful music. Two former lovers, a soldier & a woman turned prostitute, meet in a Montmartre bar; their attempt to rekindle their love leads to a double killing & a tragic climax. It was affectingly staged for Park Lane Opera by Robert Carsen, in a splendidly atmospheric set by Johan Engels, with Anne Mason as Margot & Kim Begley as her lover, & was conducted with flair by Clive Timms. It was billed with *Dr Miracle* by Charles Lecocq, another competition piece which, rather unfairly, did win a prize, the music being competent but unremarkable and the story trivial, though it provided a meaty character part for Nuala Willis and opportunities for vocal display for Jill Washington.

Vivaldi wrote *Juditha Triumphans* for the girls' school where he taught, & in view of the content of this apocryphal story it was an amazing choice of subject. However as the work was in oratorio form they were not required to enact unsuitable scenes of love and beheading, & the staging by the London Music Theatre Group was in fact its first. Long, elaborate arias made for slow musical development & Jean Bailey, more timorous than triumphant in the title role which taxed her lower register, was not helped by the sluggish conducting of Timothy Dean. Helen Kucharek made much of the servant role but Paul Hernon's production could not infuse action where none existed & it is hard to make a case for this enterprise.

Just as misguided was the concert performance of *Adriana Lecouvreur*, for if ever a work needed theatrical support this is it. Antony Shelley propelled the music along vigorously but its paucity of content could not be concealed in spite of committed singing from Amanda Thane as Adriana, Warwick Dyer as Maurizio & Angela Hickey as the Princesse de Bouillon.

BRIEFING

BALLET

URSULA ROBERTSHAW

THE RUSSIANS ARE COMING. From May 16 to 26 the Dominion in Tottenham Court Road is host to the Soviet Union's third-ranked company—and when you consider that numbers one and two are the Bolshoi and the Kirov, that augurs well. Moscow Classical Ballet bring with them Ekaterina Maximova of the Bolshoi as guest dancer, and a most interesting repertory. *The Creation of the World*, banned in Paris where its subject matter and treatment are considered risqué, now receives its Western première. Choreography is by the company's directors, husband and wife Vladimir Vasilev and Natalia Kasatkina, music is by Andrei Petrov. *The Mischiefs of Terpsichore* is a potpourri of gala pieces strung together on the theme of a ballet competition. *Natalie* is a 19th-century ballet in the Giselle tradition with a libretto by Filippo Taglioni and choreography by Pierre Lacotte, music by Gorovets and Karaf. *The Magic Cloak* is a complicated fairy story about a garment that confers power and that quality's consequent corruption. Choreography is again by Vasilev and Kasatkina—both former dancers with the Bolshoi—and music by Karetnikov.

□ The National Ballet of Cuba precedes the Moscow company at the Dominion, from May 1 to 12. Headed by Alicia Alonso, reputed to have been one of the best Giselles of her generation and a star of American Ballet Theatre in the 1940s and 50s, the company is bringing to London her staging of *Swan Lake* and *Giselle* Act II plus several short works including Anton Dolin's *Pas de Quatre*.

□ Ballet Rambert makes its contribution to the Brighton Festival with a new ballet by Richard Alston, set to a specially commissioned score by Nigel Osborne, with whom Alston collaborated in *Apollo Distraught*. The company's two latest works, premièred in February, Alston's *Voices* and *Light Footsteps* and Robert North's *Entre dos Aguas*, will also be given.

LONDON FESTIVAL BALLET

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

Onegin, London première of Cranko's ballet danced to Tchaikovsky arr Stolze; *Giselle*; *Dances from Napoli/Four Last Songs/Graduation Ball*; *Swan Lake*; *Sanguine Fan/Pulcinella*, world première of new Tetley setting of Stravinsky's suite/Prince Igor. May 22-June 16.

MOLISSA FENLEY & DANCERS

Riverside Studios, Crisp Road, W6 (748 3354). European début of this American modern dance exponent; with *Hemispheres*, danced to a score by Anthony Davis. May 8-13.



Moscow Classical Ballet: from May 16.

MOSCOW CLASSICAL BALLET

Dominion Theatre, Tottenham Court Rd, W1 (580 9562).

Four programmes (see introduction). May 16-26.

LONDON CONTEMPORARY DANCE

THEATRE

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916/20, cc).

Repertory includes London premières of Siobhan Davies's *New Galileo* (May 15) & Robert Cohan's *Agora* (May 22). Two programmes. May 15-26.

NATIONAL BALLET OF CUBA

Dominion Theatre, Tottenham Court Rd, W1 (580 9562).

Four programmes (see introduction). May 1-12.

ROYAL BALLET

Royal Opera House, Covent Garden, WC2 (240 1066/1911, cc).

Romeo & Juliet, MacMillan & Prokofiev in Geor-

giadis designs. May 2, 19, 24, 25.

Les Biches, Nijinska's sophisticated & witty work, to Poulenc, revived after two years; *Shadowplay*, another revival, Tudor's extrapolation from *The Jungle Book*, danced to Koechlin; *Gloria*, one of MacMillan's best, matching Poulenc's sublime score. May 5, 8, 22, 28, 30.

Agon, Balanchine & Stravinsky's classic; *Return to the Strange Land*; *Fleeting Figures*, new from Deane. May 10, 11, 16.

Out of town

BALLET RAMBERT

Two programmes (see introduction).

Theatre Royal, Brighton (0273 28488, cc). May 14-19.

Gaumont, Southampton (0703 29771). May 21-26.

Theatre Royal, Plymouth (0752 66595, cc 0752 267222). May 28-June 2.

MOSCOW CLASSICAL BALLET

See introduction.

St David's Hall, Cardiff (0222 371236). May 28, 29.

NATIONAL BALLET OF CUBA

See introduction. *Swan Lake*; *Hamlet/Tarde en la siesta/Giselle* Act II.

Empire, Liverpool (051 709 1555, cc 051 709 8070). May 14, 16-19.

SADLER'S WELLS ROYAL BALLET

Choros/Petrushka/Elite Syncopations; *Les Sylphides/Metamorphosis/Raymonda* Act III; *Les Rendezvous/Giselle*.

Theatre Royal, Newcastle (0632 322061, cc 0632 323380). Apr 30-May 5.

Raymonda Act III/*The Winter Play/Elite Syncopations*; *Les Sylphides/Metamorphosis/Pineapple Poll*; *Les Rendezvous/Giselle*.

Pavilion, Bournemouth (0202 25861, cc). May 7-12.

Swan Lake; *Les Rendezvous/Metamorphosis/Elite Syncopations*.

Hippodrome, Birmingham (021-622 7486). May 14-19.

Swan Lake; *Les Sylphides/Petrushka/Elite Syncopations*; *Giselle*; *La fille mal gardée*; *Raymonda* Act III/*Choros/Pineapple Poll*.

Big Top, Norfolk Park, Sheffield (0742 756665). May 28-June 16.

SCOTTISH BALLET

Tales of Hoffmann.

Eden Court Theatre, Inverness (0463 221718). May 15-19.

Theatre Royal, Glasgow (041-331 1234). May 23-26.

WEALD HALL

&

HARECOMBE MANOR



WADHURST

CROWBOROUGH

TWO LUXURIOUS PRIVATE REGISTERED

REST HOMES

IN SUSSEX

(near Tunbridge Wells)

These two luxurious Homes for the active elderly both lie on the Sussex side of the Kent border in their own substantial grounds and offer the ultimate in warmth, comfort and care in a friendly relaxed atmosphere. If you want the best and would like to know more about our family run Homes—Telephone Mrs Locks today.

- ★ Full Central Heating. Fully Carpeted Throughout.
- ★ 24hr Service (Emergency Call System in all Bedrooms).
- ★ Complete Fire Precautions. Emergency Lighting.
- ★ TV Points in all Bedrooms. Telephone may be Connected.
- ★ Bring your Own Furniture If you Wish. Visitors Anytime.
- ★ Six Person Automatic Passenger Lift at Weald Hall

For brochure and details of vacancies
phone Mr & Mrs Locks (Proprietors)
Wadhurst (0892 88) 2011 & 3894

or write:

Weald Hall, Wadhurst, Sussex TN5 6HX

So Close yet so Far



AID-CALL

- Too many people suffer needlessly as a result of falls
- The greatest source of misery is lying helpless for hour on end
- Our responsibility is to stop this happening
- Aid-Call's 24 hour monitoring centres can be alerted in seconds with our wristworn radio transmitter
- Aid-Call is the longest established company specializing in personal alarms for the elderly and disabled
- Nationwide service Home Office and British Telecom approved
- Now available in Ireland

AID-CALL, Freepost, London SW3 4BR. Tel: 01-352 2822

I would like to know more about **AID-CALL**

Name _____ Address _____

Telephone No. _____ ILN

CLASSICAL MUSIC

MARGARET DAVIES

THE MAIN EVENT of this year's Handel In London commemoration takes place on May 29 in Westminster Abbey when Simon Preston conducts the Academy of Ancient Music and the Westminster Abbey Choir in *Messiah*—200 years to the day after the performance given by 500 musicians under the patronage of George III. A long interval will enable the audience to picnic in the Abbey precincts.

□ In the course of a tour of Britain which takes them to 11 towns, the Monte Carlo Philharmonic Orchestra give a concert at the Festival Hall on May 13 under their music director Lawrence Foster with the pianist Tamas Vasary. The orchestra, which was formed in 1863, played for Diaghilev's Russian Ballet and has a continuing association with the opera and ballet repertory. Other visitors to the Festival Hall are the Philadelphia Orchestra who play under Riccardo Muti on May 30.

□ Three neatly balanced all-Mozart concerts entitled *Mozart in May* will be given by the English Chamber Orchestra conducted by Jeffrey Tate at the Barbican on May 3, 8 and 10, each programme made up of an opera overture, a piano concerto and a symphony.

□ The American classical guitarist Raymond Williams makes his debut at the Queen Elizabeth Hall on May 3 in a concert celebrating the 400th anniversary of the founding of the first British settlement in America on Roanoke Island. His programme of British and American music includes first performances of three works written for him.

□ Starting on May 1, Paul Roberts will play the complete piano works of Debussy dating from 1901 to 1915 in four recitals at the Purcell Room. To provide a contrast with Debussy's keyboard explorations he will also include music by Ravel, Stravinsky and Falla as well as a sonata commissioned for the series from Anthony Powers.

CONCERT AND RECITAL GUIDE

ALBERT HALL

Kensington Gore, SW7 (589 8212).

May 2, 7.45pm. **London Philharmonic Orchestra**, conductor Krips. Elgar, Overture Cockaigne; Delibes, Prelude & Mazurka from Coppélia; Tchaikovsky, Fantasy Overture Romeo & Juliet, Capriccio italien; Suppé, Overture, Light Cavalry; Strauss II, Pizzicato Polka, Blue Danube Waltz.

BARBICAN

Silk St, EC2 (628 8795, cc 638 8891).

May 2, 8pm. **Royal Philharmonic Orchestra**, conductor Menuhin; Jin Li, violin. Mozart, Overture The Marriage of Figaro; Elgar, Introduction & Allegro for Strings; Bruch, Violin Concerto No 1; Beethoven, Symphony No 3 (Eroica).

May 3, 7.45pm. **English Chamber Orchestra**, conductor Tate; Stephen Bishop-Kovacevich, piano. Mozart, Overture Così fan tutte, Piano Concerto No 25, Symphony No 39.

May 5, 7.45pm. **London Symphony Orchestra**, conductor Mandelli; José Carreras, tenor. A concert of popular songs.

May 6, 7.30pm. **City of London Sinfonia**; Jean-Pierre Rampal, director & flute. Rossini, Overture The Italian Girl in Algiers; Mozart, Flute Concerto in D K314, Andante in C K315, Rondo in D K184; Beethoven, Symphony No 8.

May 7, 7.30pm. **Philharmonia Orchestra**, conductor Friend; Pascal Rogé, piano. Beethoven, Overture Leonore No 3, Symphony No 6 (Pastoral); Handel, Music for the Royal Fireworks; Mozart, Piano Concerto No 21.

May 8, 1pm. **London Symphony Orchestra**, conductor Judd. Berlioz, Overture King Lear; Schubert, Symphony No 9 (Great).

May 8, 7.45pm. **English Chamber Orchestra**, conductor Tate; Peter Donohoe, piano. Mozart, Overture The Magic Flute, Piano Concerto No 26, Symphony No 40.

May 9, 1pm. **James Galway**, flute; **Marisa Robles**, harp; **Graham Oppenheimer**, viola. Music by Debussy, including Trio for flute, viola & harp.

May 9, 7.45pm. **London Philharmonic Orchestra**, conductor Shipway; John Lill, piano. Wagner, Prelude to Act 3 Lohengrin; Beethoven, Piano Concerto No 5 (Emperor); Tchaikovsky, Symphony No 4.

May 10, 7.45pm. **English Chamber Orchestra**, conductor Tate; Mitsuko Uchida, piano. Mozart, Overture La clemenza di Tito, Piano Concerto No 27, Symphony No 41 (Jupiter).

May 11, 7.45pm. **London Symphony Orchestra**,

conductor Francis; Colin Horsley, piano. Rossini, Overture William Tell; Vaughan Williams, Fantasia on Greensleeves; Rachmaninov, Piano Concerto No 2; Dvořák, Symphony No 9 (From the New World).

May 16, 7.45pm. **Hallé Orchestra**, conductor Loughran; Ruggiero Ricci, violin. Verdi, Overture The Force of Destiny, Mendelssohn, Violin Concerto in E minor; Elgar, Symphony No 1.

May 17, 1pm. **BBC Singers**, conductor Poole; Eric Parkin, piano. Martinů, Kodály, Scott, Chaminate, Grieg, Stanford, Parry, Elgar, Paderewski, Delibes, Gardner, Porter/Bennett.

May 17, 7.45pm. **English Chamber Orchestra, Pro Musica Chorus of London**, conductor Tate; Teresa Cahill, soprano; Keith Lewis, tenor; Gwynne Howell, bass. Haydn, The Creation (in German).

May 26, 8pm. **London Symphony Orchestra**, conductor Ziegler; Leland Chen, violin. Mendelssohn, Overture The Hebrides; Mozart, Eine kleine Nachtmusik; Tchaikovsky, Violin Concerto; Beethoven, Symphony No 3 (Eroica).

May 29, 1pm. **Hanover Band, London Fortepiano Trio**; Monica Huggett, director & violin; Tim Mason, cello; Linda Nicholson, fortepiano. Beethoven, Triple Concerto, Symphony No 2.

May 30, 1pm. **Kathryn Stott**, piano. Beethoven, Sonata in C sharp minor (Moonlight); Granados, The Maiden & the Nightingale; Chopin, Sonata in B minor.

May 30, 8pm. **Carlo Curley**, organ. Bach, Toccata & Fugue in D minor, Air on a G string, Little Fugue; Wagner, Ride of the Valkyries; Franck, Grande pièce symphonique; Dussek, Mendelssohn, works.

GUILDHALL

EC2. Box office 53 Richborne Terrace, SW8 (582 4438).

May 17, 8pm. **Alan Kogosowski**, piano. Chopin: re-creation of the last London concert Chopin gave in 1848. In aid of the Sue Ryder Foundation.

HANDEL IN LONDON

Information from Royal Society of Musicians, 10 Stratford Pl, W1 (493 7463); box office 42 Murray Rd, W5 (560 8396).

May 2, 7.30pm. **London Handel Orchestra**, conductor Darlow; Gillian Fisher, Elisabeth Priday, Helen Kucharek, sopranos; Cherith Milburn-Fryer, Catherine Denley, Charles Brett, altos; Stephen Varcoe, bass. Handel, Parnasso in Festa, St George's Church, Hanover Sq, W1.

May 3, 7.30pm. **Parley of Instruments**, directors Goodman, Holman. Handel, English Songs. Venus & Adonis, Look Down Harmonious Saint. St George's Church.

May 5, 7pm. **London Handel Orchestra & Choir**, conductor Darlow; Nancy Argenta, soprano; Simon Gay, alto; Adrian Thompson, tenor; Stephen Varcoe, bass. Handel, Alexander's Feast. St George's Church.

May 23, 7pm. **London Handel Orchestra**, conductor Darlow; Gillian Fisher, soprano; Peter Hurford, organ. Handel, Organ Concertos Op 4 Nos 1, 2 & 6, Motet Silete venti. St George's, followed at 8.30pm by a reception & exhibition of Handelian art at Sotheby's, 34/35 New Bond St, W1.

May 24, 7.45pm. **English Concert**, director Pincock. An evening at Vauxhall Gardens. Handel, Organ Concerto Op 4 No 1; Boyce, Overture; Arne, J. C. Bach, Hook, Chilcot, songs. Lecture Theatre, Victoria & Albert Museum, Cromwell Rd, SW7.

May 29, 5.30pm. **Academy of Ancient Music, Westminster Abbey Choir**, conductor Preston; Sarah Leonard, soprano; Catherine Denley, contralto; Martyn Hill, tenor; Lawrence Wallington, bass. Handel, *Messiah*. Westminster Abbey, SW1. Picnics may be taken in the College Garden during the one-hour interval.

May 29, 7.45pm. **City of London Sinfonia, Richard Hickox Singers**, conductor Hickox; Sheila Armstrong, Felicity Palmer, sopranos; Charles Brett, counter-tenor; Neil Jenkins, tenor; Stephen Roberts, baritone. Handel, Solomon. Christ Church, Spitalfields, E1.

KENWOOD

Hampstead Lane, NW3. Box office GLC Department for Recreation & the Arts, County Hall, SE1 (633 1707).

May 6, 7.30pm. **Martino Tirimo**, piano. Beethoven, Chopin, Reizenstein, Liszt.

May 13, 7.30pm. **Robert Cohen**, cello; **Anthya Rael**, piano. Beethoven, Delius, Walton, Berkeley, Schubert, Chopin.

May 20, 7.30pm. **Susan Milan**, flute; **Clifford Benson**, piano. Hue, Bennett, Martinů, Shinhara, Prokofiev.

May 27, 7.30pm. **Evgenia-Maria Popova**, violin; **Linn Hendry**, piano. Schubert, Elgar, Beethoven, Wieniawski.

ST JOHN'S

Smith Sq, SW1 (222 1061).

May 1, 7.30pm. **Ambache Chamber Ensemble**; Diana Ambache, director & piano. Mozart, Piano Concertos in E flat K449, in B flat K456; Haydn, Symphony No 83 (Hen).

May 4, 7pm. **English Bach Festival, Bach Collegium Tokyo, Japan Oratorio Society**, conductor Hamada; Masae Murakami, soprano; Yoko Nagashima, contralto; Toshiro Nishigaki, tenor; Michael George, bass. Handel, *Messiah*.

May 8, 7.30pm. **Holst Singers & Orchestra**, conductor Wetton; Ann Mackay, soprano; Brian Bannatyne Scott, baritone. Pergolesi, Magnificat;

Elgar, Serenade for Strings; Berkeley, Signs in the Dark; Haydn, Nelson Mass.

May 9, 7.30pm. **Geoffrey Saba**, piano. Schubert, Four Impromptus D899; Liszt, Sonata in B minor; Mussorgsky, Pictures from an Exhibition; Stravinsky, Three movements from Petrushka.

May 11, 7.30pm. **Frensham Heights Choir**, conductor Svendsen; Doreen Murray, Galatea; Edwin Rolles, Acis; Christopher Charlesworth, Damon; Paschal Allen, Polypheme. Handel, Acis & Galatea (concert performance).

May 13, 7.30pm. **Singers of London, Musicians of London**, conductor Wright; Carol Smith, soprano; Rachael Hallawell, contralto; Gerard O'Beirne, tenor; Robert Hayward, bass. Haydn, Missa Sancti Nicolai; Mozart, Litanie Lauretanae K195; J.C. Bach, Dies Irae.

May 14, 1pm. **Mitsuko Uchida**, piano. Schönberg, Three Pieces Op 11; Schubert, Sonata in G D894.

May 15, 7.30pm. **Martin Jones**, piano. Beethoven, 32 Variations in C minor; Ravel, Miroirs; Hoddinott, Piano Sonata No 7; Liszt, Les jeux d'eau à la Villa d'Estée, Valse mélancolique, Petrarch Sonnet No 104; Godowsky, Five transcriptions: Chopin, Schubert, Saint-Saëns, R. & J. Strauss.

May 16, 7.30pm. **Wren Orchestra of London**, conductor Farncombe; Gillian Weir, organ. Handel, Concerto Grosso Op 3 No 1; Arne, Organ Concerto in G minor; Bach, Brandenburg Concertos Nos 2 & 4; Haydn, Organ Concerto Hob XVIII; J.C. Bach, Symphony for double orchestra Op 18 No 5.

May 18, 7.30pm. **Ernest Read Symphony Orchestra**, conductor Williams; Nigel Kennedy, violin. Poulenc, Les biches; Walton, Violin Concerto; Messiaen, L'Ascension; Honegger, Pacific 231.

May 20, 7.30pm. **Vivaldi Concertante**, conductor J. Pilbery; Mary Pilbery, oboe; Alison Truefitt, soprano. Vivaldi, Bach, Rossini, Mozart.

May 22, 7.30pm. **Divertimenti, St Angela's Singers**, conductor Broadbent; John Marson, harp. Bridge, Foulds, Holst, Grainger.

May 24, 1.15pm. **Raphael Wallfisch**, cello; **Julius Drake**, piano. Beethoven, Variations on a theme from Handel's Judas Maccabaeus; Poulenc, Sonata (1948); Martinů, Variations on a theme of Rossini.

May 26, 7.30pm. **Collegium Musicum of London**, conductors Heltay & Vasary; Tamas Vasary, Peter Frankl, pianos. Elgar, From the Bavarian Highlands; Wolf, Six Sacred Songs; Schubert, Grand Rondo in A D951; Brahms, Liebeslieder Walzer.

SOUTH BANK

SE1 (928 3191, cc 928 8800).

(FH = Festival Hall, EH = Queen Elizabeth Hall, PR = Purcell Room)

May 1, 7.30pm. **London Philharmonic Orchestra & Choir**, conductor Chailly; Kyung Wha Chung, violin; Birgit Finnilä, mezzo-soprano. Wagner, Overture Rienzi; Dvořák, Violin Concerto; Prokofiev, Cantata Alexander Nevsky. FH.

May 1, 8, 15, 22, 7.30pm. **Paul Roberts**, piano. Debussy series: May 1, Debussy, Ravel, Powers;



Shura Cherkassky: piano recital at the Festival Hall on May 20. José Carreras: sings songs from the movies with the LSO at the Barbican on May 5.

POPULAR MUSIC

DEREK JEWELL

Showing the initiative for which the London Pizza venues are renowned, they are bringing **Phil Wilson** to play at Pizza Express in Dean Street (439 8722) on May 19. It is to be hoped he will perform other dates as well. Jazz fans will need no instruction as to his virtues, but he has a fascinating story. He made his name first playing trombone with the Woody Herman orchestra of 1962 and 1965.

Feeling the need to teach and compose, he spent some time at the great American popular music college, Berklee in Boston, Massachusetts, and at other centres of musical education. His composition flowered, too, and in the 1970s he conducted the Boston Symphony Orchestra in the premiere of his opus, "The Earth's Children". He went still further with "The Left And The Right", a composition for symphony orchestra and the outstanding American jazz pianist Marion McPartland. I look forward to hearing him play trombone again, with the Colin Purbrook Quartet, at the Pizza.

Gilbert Bécaud is among the great French artists who have made an international reputation. He has been a star since the 1950s and his many hits include "What Now My Love", a smash hit for Shirley Bassey and others, and "Let It Be Me". Now, however, I bring you advance warning that he is about to make his most daring leap yet in international show business.

He has written a musical, *Roza*, based upon a book called *La vie devant soi*. This was originally published under the name of Gary Ajar, a pseudonym hiding the far better known name of Romain Gary. Julian Moore has adapted that book, which appeared in this country under the title *Momo*—who is the central character.

The story is about a former hooker working in Paris who looks after the children of other ladies of the street. It is unusual for a musical based on a French book and written by a Frenchman to open in London—the date is June 26 at the Adelphi Theatre—and the international flavour is even further enhanced by the fact that the great Hal Prince will direct it. I have heard some of the music and it is enchanting. It has some of the flavour of *A Little Night Music* with dashes of *Cabaret* and even *Hair* within it. If Hal Prince has the kind of success he had here with *Evita* and *A Little Night Music* you would be well advised to start thinking about booking now.

Cabaret has recently been re-introduced at the Ritz Hotel which in the 1930s was among the most famous cabaret spots in the world. Every Wednesday for a month the

same artist is engaged—the ageless Adelaide Hall's season in March was a triumph. Ring the hotel (493 8181) to find out who's on this month for, although it is pricey (£7.50 cover charge on top of your dinner bill), it is enormously good value for money. To hear top artists in that marvellously elegant and historic restaurant is an experience in a thousand.

Ronnie Scott's club (439 0747) has a month of interesting visitors. It begins (May 2-5) with two world-class guitarists, **Herbie Ellis** and **Barney Kessel**, and singer **Marion Montgomery**. Then from May 7 to 19 come pianist **Cedar Walton** and **Eddie Harris** who experiments on the synthesized saxophone. **Monty Alexander** plays the piano for a week from May 21 to 26 and then **Eric Gale** begins a week on May 28. Confirm these bookings before going along since a couple remain provisional.

Pizza Express has a whole host of different British bands, too many to list here, but I would draw your attention particularly to the **Ian Ballamy Trio** on May 2, the exotically named **Beryl Bryden Jazzaholics Unanimous** on May 26 and the **London Ragtime Orchestra** on May 5.



Leo Sayer: at the Dominion May 29.

There are all kinds of pop and rock events to choose from. Those intrepid breakers of the rock-and-classics barriers, **Sky**, will be at the Dominion (580 9562) on June 1 and 2, while **Leo Sayer** is at the same venue on May 29. A good soul-funk band, **Kajagoo-goo**, are at Hammersmith Odeon (748 4081) on May 22 and touring reasonably close to London at Ipswich on May 1, Birmingham on May 18 and Oxford on May 20.

You can also hear **Howard Keel's** mellow tones at Wembley Conference Centre (902 1234) on May 12.

18, Schubert, Sonata No 20; Mozart, Sonata No 16; Beethoven, Sonata No 31; May 25, Schubert, Sonata No 21; Mozart, Sonata No 17; Beethoven, Sonata No 32.

May 12, 7.30pm. **Fitzwilliam String Quartet**. Beethoven, String Quartet No 16; Delius, Late Swallows; Franck, String Quartet in D (1889).

May 13, 11.30am. **Musicians of the Royal Exchange**; Elisabeth Perry, Jonathan Rees, violins; Alexander Balanescu, viola; Moray Welsh, cello; Angela Malsbury, clarinet; Joanna Graham, bassoon; James Watson, trumpet; Anthony Goldstone, Christopher Elton, pianos. Smetana, Martinů, Dvořák.

May 15, 7.30pm. **Capricorn**. Mozart, Flute Quartet in D K285a, Piano & Wind Quintet in E flat K452; Durko, Winter Music; Janáček, Concertino (1925).

May 19, 7.30pm. **Songmakers' Almanac**; Felicity Lott, Patricia Rozario, sopranos; Stephen Varcoe, Richard Jackson, baritone; Graham Johnson, piano. Voyage à Paris: a song homage to Francis Poulenc (1899-1963).

May 20, 11.30am. **Salzburg Soloists**. Mozart, Divertimento for strings K136; Mahler, Piano Quartet in G; Dvořák, String Quintet in G Op 77.

May 23, 7.30pm. **Delmé String Quartet**; Bernard Roberts, piano; Susan Milan, flute. Beethoven, Six Bagatelles Op 126, Variations for flute & piano Op 107 Nos 7-10, String Quartet No 14.

May 24, 7.30pm. **Yvonne Kenney**, soprano; **Laurence Skrobacs**, piano. Arne, Schubert, R. Strauss, Rachmaninov, Rodrigo, Copland, songs.

May 26, 7.30pm. **Ralph Kirshbaum**, cello; **Roger Vignoles**, piano. Beethoven, 12 Variations on Ein Mädchen oder Weibchen; Carter, Sonata; Debussy, Sonata in D minor; Franck, Sonata in A.

May 27, 11.30am. **Vovka Ashkenazy** piano. Chopin.

May 28, 7.30pm. **Erich Gruenberg**, violin; **David Wilde**, piano. Beethoven, Sonatas in A Op 30 No 1, in F Op 24 (Spring), in A Op 47 (Kreutzer).

May 30, 7.30pm. **Schubert Ensemble of London**. Hummel, Piano Quintet in E flat Op 87; Schumann, Piano Quartet in E flat Op 47; Matthews, Triptych; Schubert, Piano Quintet in A (The Trout).

May 8, Debussy, Stravinsky, Ravel; May 15, Debussy, Falla; May 22, Debussy, Ohana. *PR*.

May 2, 7.30pm. **London Symphony Orchestra**, conductor Abbado; Maurizio Pollini, piano. Beethoven, Overture Leonora No 2, Piano Concerto No 5 (Emperor), Symphony No 7. *FH*.

May 3, 7.30pm. **Royal Philharmonic Orchestra**, conductor Kamu; Shlomo Mintz, violin; John Birch, organ. Strauss, Till Eulenspiegel; Sibelius, Violin Concerto; Saint-Saëns, Symphony No 3 (Organ). *FH*.

May 3, 7.45pm. **Raymond Williams**, classical guitar. Byrd, Fink, Duarte, Pearson, Berkeley, Bernstein/Morrel. *EH*.

May 4, 7.30pm. **London Philharmonic Orchestra**, conductor Chailly; Cristina Ortiz, piano. Sibelius, Finlandia; Grieg, Piano Concerto; Tchaikovsky, Symphony No 1 (Winter Daydreams). *FH*.

May 6, 3pm. **Rafael Orozco**, piano. Schubert, Sonata in B flat D960; Chopin, Nocturne in C minor Op 48 No 1, Sonata in B minor Op 58. *EH*.

May 6, 7.30pm. **Royal Philharmonic Orchestra**, conductor Kamu; Boris Belkin, violin. Prokofiev, Symphony No 1 (Classical); Tchaikovsky, Violin Concerto; Mussorgsky/Ravel, Pictures from an Exhibition. *FH*.

May 7, 7.30pm. **London Philharmonic Orchestra**, conductor Tennstedt; Jessye Norman, soprano. Wagner, excerpts from Tannhäuser, Tristan & Isolde & Götterdämmerung. *FH*.

May 9, 7.30pm. **Royal Philharmonic Society, Philharmonia Orchestra, Bach Choir, Choir of St Paul's Girls' School**; conductor Willcocks; Sarah Walker, mezzo-soprano; Simon Preston, organ. Bach, Nun ist das Heil und die Kraft; Handel, Organ Concerto in F (The Cuckoo & the Nightingale); Holst, The Hymn of Jesus; Elgar, The Music Makers. *FH*. (John Warrack talks about Gustav Holst. 6pm. *PR* £1.20.)

May 9, 7.45pm. **Katia & Marielle Labèque**, two pianos. Brahms, Waltzes Op 39, Variations on the St Anthony Choral; Liszt, Two Episodes from Lenu's Faust. *EH*.

May 10, 7.45pm. **English Bach Festival Baroque Orchestra & Singers**; director Roblou. Bach, Suite No 1, four versions of Ein'fest Burg, Lutheran Mass in G minor BWV 235. *EH*.

May 11, 7.45pm. **Geraint Jones Orchestra**, conductor Jones; Virginia Black, Francis Monkman, Iain Ledingham, harpsichords; Winifred Roberts, violin. Bach, Concertos in C & D for three harpsichords, in C for two harpsichords, Violin Concerto in A minor BWV 1041. *EH*.

May 12, 7.45pm. **Medici Quartet**; Radoslav Kvapil, piano. Dvořák, String Quartet in F (American), Piano Quintet in A; Smetana, String Quartet No 1 (From My Life). *EH*.

May 13, 7.30pm. **Monte Carlo Philharmonic Orchestra**, conductor Foster; Tamás Vasary, piano. Bizet, Symphony in C; Liszt, Piano Concerto No 1; Ravel, Mother Goose Suite; Roussel, Bacchus & Ariadne Suite No 2. *FH*.

May 15, 18, 7.30pm. **Philharmonia Orchestra & Chorus**, conductor Sinopoli; Margaret Price, soprano; Lucia Valentini-Terrani, alto; Neil Shicoff, tenor; Robert Lloyd, bass. Verdi, Requiem. *FH*.

May 16, 7.30pm. **London Mozart Players**, conductor Blech; Henryk Szeryng, violin. Schubert, Overture in C (in the Italian Style); Haydn, Symphony No 99; Beethoven, Violin Concerto. *FH*.

May 16, 7.45pm. **Peter Katin**, piano. Liszt, Four pieces from Années de pèlerinage première année, Années de pèlerinage troisième année (complete). *EH*.

May 17, 7.45pm. **Fires of London**, conductor Günther Bauer Schenk, Mary Thomas, soprano; Tom Yang, dancer. Weir, King Harald Sails to Byzantium; Maxwell Davies, The Yellow Cake Revue. Vesalii Icones. *EH*.

May 18, 7.45pm. **Kenneth Van Barthold**, piano. Chopin, Waltz in A flat Op 34 No 1, Scherzo No 2, Ballade No 1, Sonata in B flat minor; Schumann, Sonata in G minor Op 22; Liszt, Mephisto Waltz. *EH*.

May 20, 3.15pm. **Shura Cherkassky**, piano. Beethoven, Sonata in E flat Op 27 No 1; Schumann, Etudes symphoniques Op 13; Berg, Sonata Op 1; Liszt, Funérailles (Harmonies poétiques et religieuses); Wagner/Liszt, Overture Tannhäuser. *FH*.

May 20, 7.30pm. **Royal Philharmonic Orchestra**, conductor M. Whun Chung; Yo Yo Ma, cello. Bartók, Dance Suite; Tchaikovsky, Variations on

a Rococo Theme; Rimsky-Korsakov, Scheherazade. *FH*.

May 21, 7.30pm. **English Chamber Orchestra, Bach Choir**, conductor Willcocks; Felicity Lott, soprano; Catherine Wyn-Rogers, contralto; Maldwyn Davies, tenor; Stephen Varcoe, bass. Haydn, Harmoniemesse; Mozart, Exsultate Jubilate, Vespers. *FH*.

May 22, 7.30pm. **Philharmonia Orchestra**, conductor Ashkenazy; Boris Belkin, violin. Weber, Overture Euryanthe; Shostakovich, Violin Concerto No 1; Dvořák, Symphony No 8. *FH*.

May 23, 7.30pm. **New Symphony Orchestra, Ken-tish Opera Group, Fanfare Trumpeters from the Coldstream Guards**, conductor Nash; Marie Slorach, soprano; Adrian Martin, tenor. Excerpts from operas by Rossini, Verdi, Borodin, Wagner. *FH*.

May 24, 7.30pm. **Royal Philharmonic Orchestra**, conductor Tausky; Anthony Goldstone, piano. Tchaikovsky, Waltz from The Sleeping Beauty, Marche Slave, Piano Concerto No 1, Suite from The Nutcracker, Overture 1812 with cannon & mortar effects. *FH*.

May 25, 7.30pm. **Royal Liverpool Philharmonic Orchestra**, conductor Janowski; Peter Donohoe, piano. Beethoven, Overture Leonora No 3; Rachmaninov, Piano Concerto No 4, Rhapsody on a theme of Paganini; Hindemith, Symphonic Metamorphoses on themes of Weber. *FH*.

May 25, 7.45pm. **London Bach Orchestra**; Nicholas Kraemer, director & harpsichord; Marisa Robles, harp; Susan Milan, flute; Tess Miller, George Caird, oboes. Boyce, Symphony No 5; Albinoni, Concerto in C for two oboes Op 9 No 9; Corelli, Concerto Grosso in F Op 6 No 2; Mozart, Concerto for flute & harp K 299; Bach, Suite No 4. *EH*.

May 26, 7.30pm. **Royal Philharmonic Orchestra**, conductor Handley; Christian Blackshaw, piano. Tchaikovsky, Fantasy Francesca da Rimini; Grieg, Piano Concerto; Saint-Saëns, Danse macabre; Sibelius, Symphony No 5. *FH*.

May 29, 7.30pm. **Royal Philharmonic Orchestra**; Yehudi Menuhin, conductor & violin; Alberto Lysy, violin. Bach, Concerto in D minor for two violins; Schumann, Violin Concerto; Vaughan Williams, Symphony No 2 (London). *FH*.

May 30, 7.30pm. **Philadelphia Orchestra**, conductor Muti, Bartók, Two Pictures Op 10; Falla, The Three-Cornered Hat Suite No 2; Schubert, Symphony No 9 (Great). *FH*.

May 31, 7.45pm. **London Sinfonietta, BBC Singers**, conductor Rattle; Cynthia Buchan, mezzo-soprano; Willard White, bass. Birtwistle, The World is Discovered, Three movements with fanfares; Stravinsky, Requiem Canticles; Tippett, Concerto for Orchestra. *EH*. (Sir Michael Tippett in conversation with Paul Driver. 6.15pm. *EH* £1.)

WIGMORE HALL

Wigmore St, W1 (935 2141).

May 1, 7.30pm. **Lars Blomberg**, cello; **Radoslav Kvapil**, piano. Beethoven, Sonata in G minor Op 5 No 2; Brahms, Sonata in E minor Op 38; de Dejen, Lapponicum; de Frumerie, Elegiac Suite; Shostakovich, Sonata Op 40.

May 3, 7.30pm. **Mitsuko Shirai**, soprano; **Hartmut Höll**, piano. Schubert, Settings of poems by Friedrich Schlegel; Wolf, Mönke Lieder.

May 4, 7.30pm. **Boston Symphony Chamber Players**, Jan Degaetani, mezzo-soprano; Gilbert Kalish, piano. Poulenc, Ives, Ravel, Mozart.

May 5, 7.30pm. **Medici String Quartet**; Imogen Cooper, piano. Haydn, String Quartet in G Op 76 No 1; Bartók, String Quartet No 2; Franck, Piano Quintet in F minor.

May 6, 11.30am. **Delmé String Quartet**; Sylvia Rosenberg, violin; Craig Sheppard, piano. Beethoven, Violin Sonata Op 23; Chausson, Concerto in D Op 21 for piano, violin & string quartet. (Coffee, apéritif or squash served after the performance.)

May 9, 7.30pm. **Chilingirian String Quartet**. Haydn, Quartet in G Op 77 No 1; Rosenberg, Quartet No 5; Stenhammar, Quartet No 3.

May 10, 7.30pm. **Ian Caddy**, bass-baritone; **Melvyn Tan**, fortepiano. Mozart, Schubert, Beethoven, Donizetti.

May 11, 18, 25, 7.30pm. **Paul Berkowitz**, piano; May 11, Schubert, Sonata No 19; Mozart, Sonata in F K533/494; Beethoven, Sonata No 30; May

ANCESTORS

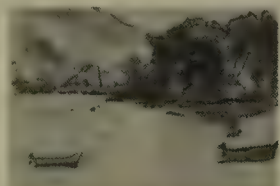
WE TRACE THEM

The Top People's
Genealogists now
at your service.



Burke's Peerage

Contact The Lord Teviot:
Burke's Peerage Research Ltd
Dept 12, 1 Hay Hill
London W1X 7LF
Tel: 01-409 1583
& P.O. Box 618
Washington DC 20044, U.S.A.



You are invited to
an exhibition of
landscape paintings
and drawings
by Alistair Delves
at Burgh House,
New End Square,
Hampstead NW3.

The exhibition is from
Saturday 28th April-
Thursday 24th May 1984.
The gallery is open
Wednesdays - Sundays
from 12 noon - 5 pm.

BRIEFING

MUSEUMS KENNETH HUDSON

FRIDAY, MAY 18 is International Museums Day and everyone should do their best to visit at least one museum. May also marks the beginning of the Festival of Architecture, which is being organized to celebrate the 150th anniversary of the founding of the RIBA. A number of museums have arranged special exhibitions linked to this. Ironbridge looks at the work of Thomas Telford; at Church Farm Museum, Village into Suburb shows the architectural progress of the borough over a century and a half; and the Natural History Museum pays tribute to the beautiful constructions made by animals, insects and birds.

□ A new costume display opens in Kensington Palace on May 24 showing court dress from the 18th century to the 1970s. Most of the male attire consists of uniforms and suits heavily embellished with gold and silver lace while ladies' gowns have matching head-dresses.

□ My recommendations for the month also include the English Rococo exhibition which opens at the Victoria & Albert on May 16; The Flute and Ireland at the Ulster Folk Museum which presents the history of Ireland's most popular and influential musical instrument; and the recently opened Cabinet War Rooms which were occupied by Churchill and his staff during the Second World War (see p20).



Animals as Architects: at the Natural History Museum from May 3.

MUSEUM GUIDE

Museums are closed on the May 7 bank holiday but open on May 28 unless otherwise stated.

BETHNAL GREEN MUSEUM OF CHILDHOOD

Cambridge Heath Rd, E2 (980 2415). Sat-Thurs 10am-6pm, Sun 2.30-6pm. **Jolly Hockey Sticks.** Schoolgirls through the eyes of Angela Brazil & others. May 30-Sept 30.

BOILERHOUSE PROJECT

V & A, Cromwell Rd, SW7 (581 5273). Sat-Thurs 10am-5.30pm, Sun 2-5.30pm. **Hand tools.** Old & new tools, showing what a tool & the human hand can do together. Until June 14.

BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. **Treasures from Korea.** Art through 5,000 years with £23 million of exhibits, celebrating the centenary of Anglo-Korean diplomatic relations. Until May 13. £1, OAPs, students, unemployed & children 50p. **Chinese Ivories.** Pieces dating from as far back as the second millennium BC, others made during the 19th century. May 24-Aug 19. **Master Drawings from the Museum's Collections.** Aims to represent every major European school of note from the 15th to the 20th century. Included are drawings by Henry Moore, Constable, Dürer & Turner. May 24-Aug 19.

British Library exhibitions: Raleigh & Roanoke. Illustrates the history of the first English colony in America, which lasted only from 1584 to 1590. Many of the settlers returned to England & the remainder were wiped out by Indians. May 1-Dec 31. **Renaissance Painting in Manuscripts.** Fine French, Flemish & Italian illuminated manuscripts which were executed between 1450 & 1560. May 25-Sept 30.

CABINET WAR ROOMS

Gt George St, SW1 (inquiries to 735 8922). Tues-Sun 10am-5.50pm. The underground rooms where Churchill worked during the Second World War. £2, OAPs & children £1.

CHURCH FARM HOUSE MUSEUM

Greyhound Hill, Hendon, NW4 (203 0130). Mon, Wed-Sat 10am-1pm, 2-5.30pm, Tues 10am-1pm, Sun 2-5.30pm. Open May 7. **Village into Suburb** (see introduction). May 26-July 29.

COMMONWEALTH INSTITUTE

Kensington High St, W8 (603 4535). Mon-Sat 10am-5.30pm, Sun 2-5pm. Open May 7. **Great Zimbabwe.** Live crocodiles, chunks of rock, models, photographs & artifacts give an idea of this major archaeological site in southern Zimbabwe where traces of an impressive 12th- to 15th-century civilization have been found. May 9-July 11. **The Lives of the Saints.** Photographs of St Helena by Rory Coonan & Stuart Mackay illustrating the life of the 5,000 inhabitants of this remote British dependency. May 7-31.

GEFFRYE MUSEUM

Kingsland Rd, E2 (739 9893). Tues-Sat 10am-5pm, Sun 2-5pm. Open May 7 & 28, 10am-5pm. **Burmantofts Pottery 1880-1904.** Burmantofts gravitated from sanitary ware to the more decorative

kinds of pottery shown here, with customers ranging from the Prudential to the National Liberal Club. Until May 20.

HAMPSTEAD MUSEUM

Burgh House, New End Square, NW3 (431 0144). Wed-Sun noon-5pm. May 7, 2-5pm. **The Du Mauriers: a Hampstead family.** Three generations of a famous local clan. Until May 27.

IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (735 8922). Mon-Sat 10am-5.50pm, Sun 2-5.50pm. **Resistance: European Resistance to Nazi Germany 1939-45.** The nature of the Resistance movement & the various forms it took, ranging from clandestine literature & escape lines to sabotage & assassination. May 9-Apr 20, 1985. £1.50, OAPs, students & children 80p.

KENSINGTON PALACE

Kensington Gdns, W8 (937 9561). Mon-Sat 9am-5pm, Sun 1-5pm. **Costume display** (see introduction). From May 24. £1.50, OAPs & children 75p.

LONDON TOY & MODEL MUSEUM

23 Craven Hill, W2 (262 9450). Tues-Sat 10am-5.30pm, Sun 11am-5pm. Open May 7 & 28, 10am-5.30pm. The new toy car & doll section opens on May 11 as part of a major expansion of the museum, which now has a cafeteria, special exhibition room & lecture theatre. £1.50 OAPs & children 50p.

LONDON TRANSPORT MUSEUM

Wellington St, Covent Gdn, WC2 (379 6344). Daily 10am-6pm. Open May 7. **Cable Tramway Centenary,** commemorating the opening of the first cable tramway in Europe, between Archway & Highgate Hill. May 24-Nov 28. £2, OAPs, students & children £1. On May 27-28 the Museum is organizing a "Best of British Buses" rally in the Piazza.

MUSEUM OF MANKIND

6 Burlington Gdns, W1 (437 2224). Mon-Sat 10am-5pm, Sun 2.30-5pm. **Pattern of Islands: Micronesia yesterday & today** & the other long-serving exhibitions continue. The Museum's newest exhibition is on the work of the Polish anthropologist, Bronislaw Malinowski, & especially his celebrated researches in the Trobriand Islands.

NATIONAL MARITIME MUSEUM

Romney Rd, Greenwich, SE10 (858 4422). Daily 10am-6pm. **The War at Sea 1939-45.** How the sea & sailors appeared to British artists, official & unofficial, during the Second World War. Until June 10. **Lloyd's List 250,** celebrating the 250th anniversary of the first publication of Lloyd's List. Until Sept 30. Main building & Old Royal Observatory £1 each; OAPs, students, unemployed, disabled & children 50p; combined ticket £1.50 & 75p.

NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (589 6323). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Animals as Architects.** A study of the ingenuity of animals, insects & birds as constructors, using real specimens wherever possible. May 3-Sept 1.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-

5.50pm, Sun 2.30-5.50pm. **Rococo: Art & Design in Hogarth's England** (see p101). May 16-Sept 30. £2, OAPs, students, unemployed & children £1. **Literary Britain: landscapes by Bill Brandt.** Until May 20. **Twentieth-Century Watercolours by British & Continental Artists.** Until May 20. **Chinese Export Watercolours.** Until May 27. **Rosenthal: 100 Years of Porcelain.** May 2-July 1. From East to West: G.P. & J. Baker's Collection of Printed Textiles. May 9-Oct 11.

Out of town

BRIGHTON ART GALLERY & MUSEUM

Church St, Brighton (0273 603005). Tues-Sat 10am-5.45pm, Sun 2-5pm. **Brighton's Heritage.** Examines the growth of this seaside town & the illustrious people who have been connected with it. May 5-Aug 19.

BRISTOL CITY MUSEUM & ART GALLERY

Queen's Rd, Bristol (0272 299771). Mon-Sat 10am-5pm. **Observers of Man.** Photographs taken by amateur & professional anthropologists between 1870 & 1930. May 5-June 30.

IRONBRIDGE GORGE MUSEUM

Ironbridge, Telford, Salop (0952 453522). Daily 10am-5pm. Open May 7. **The Art of the Bridge—** feats of engineering seen through the eye of the artist. Until May 14. **The Channel Tunnel—** the history of the project over nearly two centuries. **Thomas Telford, architect.** Both May 19-Oct 7.

SALISBURY & SOUTH WILTSHIRE MUSEUM

The King's House, 65 The Close, Salisbury (0722 332151). Mon-Sat 10am-5pm. **The Clockwork Mouse: 200 Years of Fun & Games.** Children's toys, games & books from the 18th century to the present day from the Museum's own collections & from the attics & cellars of local people. Until May 8. £1, OAPs, students & unemployed 70p, children 20p.

STOKE-ON-TRENT CITY MUSEUM & ART GALLERY

Bethesda St, Hanley, Stoke-on-Trent (0782 29611 ext 2173). Mon-Sat 10.30am-5pm, Wed until 8pm. **Minton Tiles 1835-1935.** The range & techniques of a Staffordshire speciality. Until Sept 1. **Presences of Nature—Words & Images of the Lake District.** New work by artists & writers, attesting to the continuing appeal of the area. May 10-June 23. **Compleat Angling.** The fishes of Britain & their life & habits, together with a look at the history & techniques of angling. The largest exhibition of its kind so far organized. May 23-July 31.

ULSTER FOLK & TRANSPORT MUSEUM

Cultra Manor, Holywood, nr Belfast, Northern Ireland (023 17 5411). Mon-Sat 11am-5pm, Sun 2-5pm. **The Flute & Ireland: Our Musical Heritage** (see introduction). May 18-July 23. 50p, children 20p.

YORKSHIRE MUSEUM

Museum Gdns, York (0904 29745). Mon-Sat 10am-5pm, Sun 2-5pm. Open May 7. **A New Look at the Dinosaurs.** Their biology, history & popular image. Until Oct 28. £1, OAPs & children 50p.

LONDON MISCELLANY

MIRANDA MADGE

EVENTS

Apr 26-May 11. **Phillips & Drew/GLC Kings Chess Tournament.** Players include world champion Anatoly Karpov & Viktor Korchnoi. County Hall, South Bank, SE1. Play 1.15-6.15pm, except on rest days Apr 30, May 4, 10. Tickets £4, £2 after 4pm subject to availability. Advance booking from Stewart Reuben, 11 Haversham Close, Cambridge Pk, Twickenham (892 6660).

May 1, 2. **RHS Flower Show.** Special displays of iris, rhododendrons, daffodils & roses. Royal Horticultural Society New Hall, Greycoat St, SW1. May 1, 11.30am-7pm, 90p; May 2, 10am-5pm, 0p.

May 1-21. **The Art of Needlepoint.** Tapestry designed by Giorafilia which are available in kit form. A display shows the stages in design. Level 1, Barbican Centre, Silk St, EC2. Tues-Sat 10am-6pm, Sun & May 7, noon-6pm.

May 5, 13, 20, 23, 31. **Gardens open in aid of the National Gardens Scheme:** May 5, 2.30-6.30pm, 7 St Albans Grove, W8 (country-style garden designed for all seasons & one pair of hands); & Wychwood, 1 Cottesmore Gdns, W8 (walled Italianate garden); May 13, 2-7pm, Canford, 11 & 13 Daleham Gdns, NW3 (herbaceous borders, rockery, water garden with plants for sale); May 20, 1.30-6pm, Highwood Ash, Highwood Hill, Mill Hill, NW7 (3½ acre garden with rhododendrons & azaleas); May 23, 2-6pm, 4 Holland Villas Rd, W14 (wide range of shrubs & plants); May 31, 2.30-6pm, 38 & 40 Canonbury Park South, N1 (iris enthusiast's garden & family garden). Full details of these & other gardens in *Gardens of England & Wales* (the "yellow book") 80p from booksellers. Small admission charges.

May 6, 7. **May Day Madness.** Family festival including a craft market, Morris dancing, folk music, performances by Atarah's Band & screenings of cartoons. Barbican Centre. Information from 638 4141.

May 7 onwards. **London Launches Thames Barrier Service.** Boats leave Westminster Pier daily at 10am, 11.15am, 1.30pm, 2.45pm to make the 1½ hour journey to the Thames Barrier. Commentary is given & from May 9 passengers may go ashore at the newly opened Barrier Centre. Return tickets £3, OAPs £2, children £1.50; singles £2, £1.50, £1.

May 10, 12, 16. **Days with Dilettanti.** Philippa Barton & Sarah Bowles organize stimulating days with visits to exhibitions or historic houses, plus lectures. May 10, Pre-Raphaelite exhibition at the Tate; May 12, William Morris Gallery in Walthamstow & Standen, designed by Philip Webb, in East Grinstead; May 16, Nuneham Park in Oxfordshire & an exhibition of landscapes in Newbury. Other days planned for June & July over the Rococo exhibition & houses built in Rococo style; Little Haugh Hall & Ickworth; Ardington House & Kingstone Lisle. Prices range from £11.50 to £18. Further information from 44 Addenswick Rd, W6 (send s.a.e. for brochure), phone 749 7096 or 730 4188 from 8.30 to 9.30am. May 13, 20, 7.30pm. **100 Years of Fabian Socialism: Remembered with Pleasure series:** May 13, *The Webbs remembered*, Kitty & Malcolm Muggeridge; May 20, *The first 100 years—and the next*, Asa Briggs. Shaw Theatre, 100 Euston Rd, NW1 388 7727. £2.

May 16, 11am-6pm. **International Social Service Spring Fair.** Billed as a "supermarket of the world" with fresh produce & cuisine from many different countries; also ceramics, leather goods, semi-precious stones, sheepskins. Kensington Town Hall, Hornton St, W8.

May 17, 22, 24, 29, 7.30pm. **Poets of the 1930s:** May 17, Prof Jeffares introduces his new commentary on W.B. Yeats (reception from 6.30pm); May 22, *Poets & poetry of the 1930s*, discussion led by Valentine Cunningham with readings by Stephen Spender & Julian Symons; May 24, *David Gascoigne reads*; May 29, *William Cookson talks about Ezra Pound* using original taped readings by the poet. By way of contrast there is also a season of performance poetry with music & dance in the earlier part of the month. National Poetry Centre, 21 Earls Ct Sq, SW5 (373 7861). Tickets £1.80, OAPs, students & unemployed £1, members 80p (May 17, £2.50 & £1.50 including wine at reception). Send s.a.e. for full programme.

May 18-Aug 31. **Wedgwood in London.** Wedg-



THE CHELSEA FLOWER SHOW runs from May 23 to 25 this year after a private day for RHS Members on May 22. In the great marquee it is amazing to see flowers, fruits and vegetables of all seasons, some of which have been retarded while others have been forced into peak condition for this occasion. Take a pocket full of small change, as many growers sell catalogues, and leave time to stroll through the grounds of the Royal Hospital, listen to the band and eat a dish of strawberries. Some exhibits are sold off at the end of the last day.

□ If you go down to Marble Hill Park on May 28 you're in for a big surprise. Starting at 1pm there is a teddy bears' reunion, an annual event which draws bears from all over the world. This is one of the events organized as part of the Richmond Festival which runs from May 26 to June 3 and embraces concerts in the Star and Garter Home, a dog show in the Old Deer Park on June 2 and a Victorian picnic on May 27. Picnickers are encouraged to don period costume and take their ease in the Terrace and Buccleuch Gardens near the river where they can listen to the band, watch a game of croquet, ride on the roundabout or have their fortunes told. Further information and brochures from 2 York Villas, Twickenham, Middx (892 5816).

wood have been manufacturing ceramics since 1759 & for all but the first seven years have had showrooms in London. This exhibition includes re-creations of the façades of premises they occupied in Greek Street & St James's Square, paintings, documents & fine old ceramics. From the Wedgwood Museum in north Staffordshire there are items from the 952-piece dinner service made in 1774 for Catherine the Great, hand-painted with British landscapes. Wedgwood House, 32-34 Wigmore St, W1 (486 5181). Mon-Fri 9am-5.15pm, closed May 28.

May 19-26. **Open house at the Royal Institute of British Architects:** films showing a special concern with environment; lectures by non-architects including Jasper Conran, Magnus Pyke & Janet Street-Porter; architects at work who will discuss projects with the public & advise on commissioning buildings or extensions; an architectural quiz sheet; careers advice; an exhibition showing the houses of the famous. RIBA, 66 Portland Pl, W1 (580 5533). Mon-Fri 10.30am-6.30pm, Sat & Sun 11am-4.30pm.

May 22, 7.30pm. **Cyril Luckham presents an evening with Gilbert White of Selborne.** Tradescant Trust, St Mary at Lambeth, Lambeth Palace Rd, SE1. Tickets £3 with s.a.e. from Mrs Nicholson, 7 The Little Boltons, SW10.

May 23-25. **Chelsea Flower Show** (see introduction). Royal Hospital, SW3. May 22 (RHS Members only); May 23, 8am-8pm, £8, after 3.30pm £7; May 24, 8am-8pm, £7, after 3.30pm £5; May 25, 8am-5pm, £5.

May 23, 30, 31, 6pm. **Platform performances at the National Theatre:** May 23, *D.M. Thomas—The White Hotel*. Passages from the novel performed by its author & Ruth Rosen; May 30, 31, *Hello Dali*. William Sleigh portrays the extraordinary artist. Cottesloe, National Theatre, South Bank, SE1 (928 2252). £1.50.

May 27, 9.30am-4pm. **London International Antique Toy & Doll Convention.** Displays of antique mechanical dolls; toy cars, lorries & other vehicles from the Dunlop Collection; & all manner of Donald Ducks to celebrate the 50th birthday of the beloved Disney character. Also about 150 stalls selling toys. London West Hotel, Lillie Rd, W6. £2.50 includes illustrated catalogue, children £1. May 31. **Beating the Bounds of the Parish of All Hallows-by-the-Tower.** This traditional ceremony starts at 3pm at Tower Pier when a launch goes

out to the middle of the river where the boundary lies & a boy is dipped in the water. The land boundaries are then beaten & at 5.30pm there is choral evensong. At 7pm the mayor & vicar confront the Governor of the Tower of London in a re-enactment of an old dispute about where the boundary lay. All Hallows-by-the-Tower, Byward St, EC3.

FOR CHILDREN

Until May 5. **Puffin Kingdom.** The annual Puffin Club exhibition can be relied upon to galvanize children into action. There are competitions, computer games to play, opportunities to meet authors & illustrators, a shop selling every Puffin title in print & a place of refuge for the very small. Chelsea Old Town Hall, King's Rd, SW3. Daily 10.30am-5pm, closed Apr 29. £1, Club members 75p.

May 5, 12, 19, 26, 11am. **Children's cinema club at the Barbican:** May 5, *Asterix the Gaul*; May 12, *Alice's Adventures in Wonderland*; May 19, *Bugsy Malone*; May 26, *Battlestar Galactica*. £1, adults (admitted only with a child) £1.50. Annual membership £1, day membership 50p. Barbican Centre, Silk St, EC2 (638 8891, cc 628 8795).

May 13. **May Fayre & Puppet Festival.** Mr Punch takes to the pulpit of St Paul's Covent Garden at 10.30am for a service attended by Britain's puppeteers. Afterwards (until 5.30pm) there are continuous Punch & Judy shows in the garden behind the church, Morris dancing, stalls selling plants, cakes & drinks. St Paul's, Bedford St, WC2.

LECTURES

NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). May 29, 16.23.30, 1pm. **Degas lecture series:** May 2, "He's nothing but a plate of zinc or copper, black with ink"—Degas the printmaker, Colin Wiggins; May 9, *Degas painter of modern life*, Jill Lloyd; May 16, *Degas & classical sculpture*, Richard Thomas; May 23, *Degas's attitude to colour*, Richard Kendall; May 30, *Degas in three dimensions*, Lynne Cooke.

PURCELL ROOM

South Bank, SE1 (928 3191). May 4, 14, 21. **The world of the Norman Conquest**, lectures in connexion with the 1066 exhibition at

the Hayward: May 4, 7.30pm. **Lecture-recital about musical instruments in English Romanesque art**, Mary Remnant; May 14, 6pm, *The Viking/Norman inheritance*, Magnus Magnusson; May 21, 6pm, *The Normans in Sicily*, John Julius Norwich. Tickets £1 (May 4 £2.50).

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371).

May 1, 8.15, 1.15pm. *The Pre-Raphaelites & the decorative arts:* May 1, *The Seddon Cabinet—a wedding gift to William Morris*, Geoffrey Opie; May 8, *Stained glass*, Michelle Sykes; May 15, *Book illustration*, Rowan Watson.

May 29, 16.23.30, 1.15pm. *The Rococo in England:* May 2, *Porcelain*, Jane Gardiner; May 9, *The Grand Tour*, Sarah Bowles; May 16, *Wallpapers*, John Compton; May 23, 30, *Two lectures on dress, textiles & society in Hogarth's paintings*, Imogen Stewart.

May 6, 13, 3.30pm. *English country houses:* May 6, *Honington Hall in Warwickshire*, Charles Saumarez Smith; May 13, *Claydon House in Buckinghamshire*, Jane Gardiner.

ROYALTY

May 1. **The Duke of Edinburgh** presents the 1984 Design Council Awards. RAF Museum, Hendon. May 1. **Princess Anne** attends the Sports Ball. Savoy Hotel, Strand, WC2.

May 6. **Princess Anne** attends the Combined Cavalry Old Comrades' parade. Hyde Park, W1.

May 8. **The Queen**, accompanied by the **Duke of Edinburgh**, opens the Thames Barrier. Eastmoor St, SE7.

May 9. **The Queen** attends a charity concert for the Royal Association in aid of the Deaf & Dumb. Barbican Centre, Silk St, EC2.

May 21. **The Queen** attends the Chelsea Flower Show. Royal Hospital Rd, SW3.

SALEROOMS

BONHAM'S

Montpelier St, SW7 (584 9161).

May 3, 17, 31. 11am, European ceramics; 2pm, European furniture.

May 23, 2pm. Decorative & modern prints.

May 24, 6.30pm. Still life & garden paintings & related porcelain.

CHRISTIE'S

8 King St, SW1 (839 9060).

May 2, 11am. Arms & armour; Jewelry.

May 9, 11am. English silver.

May 15, 11am. Sculpture & works of art.

May 31, 11am. Furniture, carpets & rugs.

At Elveden Hall, nr Thetford, Norfolk:

May 21-24. Sale of the contents of Elveden Hall.

CHRISTIE'S SOUTH KENSINGTON

85 Old Brompton Rd, SW7 (581 2231).

May 4, 10.30am. Maps, atlases & travel books.

May 21, 6pm. End-of-bin & wines for everyday drinking.

May 31, 2pm. Toys.

PHILLIPS

7 Blenheim St, W1 (629 6602).

May 2, 3, 11am & 2pm. The Hanington collection of toy & model soldiers estimated to fetch a total of £100,000.

May 9, 23, 11am. European ceramics & glass.

May 15, 11am. Old Master paintings.

May 17, 11am. Art Nouveau, decorative art & studio ceramics.

SOTHEBY'S

34/35 New Bond St, W1 (493 8080).

May 3, 11am. Silver & gold, including a 19th-century silver shield by John Flaxman, made for the Duke of Northumberland.

May 9, 10.30am & 2.30pm. Ballet material & mss from the Serge Lifar collection, including the Picasso costume worn by Massine in the first production of *Parade* (estimated at £20,000-£30,000) & the mss of Debussy's *Jeux* with choreographic instructions by Nijinsky (£75,000-£100,000).

May 10, 10.30am & 2.30pm. Music & Continental printed books & mss including a poem by Goethe, corrected proofs of Camus's *La peste*, a letter from Stalin to a Polish priest & a Hans Andersen fairy tale, *The Last Pearl*.

May 29, 10.30am & 2.30pm. Toys, dolls, automata & mechanical musical instruments including a rare William & Mary wooden doll estimated at £10,000-£15,000.

SPORT

FRANK KEATING

AFTER THE English cricket team's calamitous winter trek, it will be intriguing to see if the chairman of selectors, Peter May, is prepared to dismantle his side and build a brand new one. Certainly he is not short of advice—he might call it abuse—about grasping the nettle after a tour which saw England lose a Test series in Pakistan and in New Zealand for the first time. There has also been a whiff of scandal.

We will get more than an inkling of the way May is likely to jump when he chooses his side for the first of the three one-day international matches against the mighty West Indians at Manchester's Old Trafford on May 31. The aging Bob Willis, much admired by May and many others for at least upholding olde tyme chivalries on the field, complicates the issue by remaining the country's most hostile, short-stint fast bowler. If May is forced to pass Willis over, golden boy David Gower is runaway favourite to assume the captaincy, especially after the impressive manner in which he picked up the pieces late in the tour. However, brooding in the wings trying to catch May's eye will be Ian Botham, deposed as captain three years ago but now leading Somerset in his own right. He would dearly love the England job again.

HIGHLIGHTS

ATHLETICS

May 13. **Mars London Marathon**, start 9.30am Greenwich Park, SE10, finish Westminster Bridge, SW1.

□ A few of the world's leading long-distance runners will be way out in front—followed by an elongated necklace strung out through London's dockland. This annual joggers' junket has been staged on only three occasions, but already it is a national institution. It gives knobby-kneed exhibitionists their brief moment of glory—and Jimmy Savile yet another chance to Bore for Britain.

May 27, 28. **HFC Championships of the UK**, Cwmbran, nr Newport, Gwent.

BOXING

May 4. **George Wimpey ABA national finals**.

Wembley Arena, Middx.

CANOEING

May 5, 6. **Foster's International Round London Marathon**, first day start 2.30pm, Trafalgar Rowing Club, Greenwich, SE10, finish Richmond, Surrey; second day start 9.30am, Brentford Dock, Middx, finish Clapton, E5.

CRICKET

May 31. **Texaco Trophy: England v West Indies**, first one-day international, Old Trafford.

(BA)=Britannic Assurance Championship, (JP)=John Player League, (BH)=Benson & Hedges Cup.

Lord's: Middx v Kent (BH), May 5; v Kent (JP), May 6; v Essex (JP), May 13; v Sussex (BH), May 15; v Northants (BA), May 23-25; v Sussex (BA),

May 26, 28, 29; v Northants (JP), May 27.

The Oval: Surrey v Northants (BA), May 2-4; v Glamorgan (JP), May 13; v Hants (BH), May 17; v Glos (BH), May 19; v Glamorgan (BA), May 30-June 1.

CYCLING

May 27-June 9. **Milk Race**, start Brighton, E Sussex, finish Blackpool, Lancs.

EQUESTRIANISM

May 9-13. **Royal Windsor Horse Show**, Windsor, Berks.

May 25-27. **TI Group Windsor Horse Trials**, Windsor.

May 30-June 2. **Royal Bath & West Show**, Shepton Mallet, Somerset.

FOOTBALL

May 19. **FA Cup final**, Wembley Stadium, Middx.

□ There has not been such an "open" FA Cup in living memory: as far back as February, unfashionable Southampton were the favourites, so fast had all the Goliaths been slain! Some believe the competition loses its distinction if the final stages have not boiled down to a straight fight between the glamorous clubs at the top of the First Division. Others, more romantic, are delighted that this is the first time in nine years that the ultimate confrontation will not involve Manchester United, Arsenal, or Tottenham Hotspur.

London home matches:

Arsenal v West Ham United, May 7.

Brentford v Scunthorpe United, May 5; v Walsall, May 12.

Charlton Athletic v Fulham, May 7.

Chelsea v Barnsley, May 7.

Crystal Palace v Swansea City, May 5; v Blackburn Rovers, May 12.

Fulham v Cambridge United, May 5; v Oldham Athletic, May 12.

Millwall v Bolton Wanderers, May 5; v Exeter City, May 12.

Orient v Oxford United, May 7.

Queen's Park Rangers v West Bromwich Albion, May 7.

Tottenham Hotspur v Norwich City, May 5; Manchester United, May 12.

Watford v Wolverhampton Wanderers, May 5; Arsenal, May 12.

West Ham United v Aston Villa, May 5; v Nottingham Forest, May 12.

Wimbledon v Gillingham, May 7.

GOLF

May 5, 6. **Lytham Trophy**, Royal Lytham & St Anne's, Lancs.

May 10-13. **Car Care Plan International**, Moor town GC, Leeds, W Yorks.

May 25-28. **Whyte & Mackay PGA Championship**, Wentworth GC, Surrey.

GYMNASTICS

May 12. **Thames Television Junior Gymnast of the Year**, Wembley Arena.

HORSE RACING

May 3. **1,000 Guineas Stakes**, Newmarket.

May 4. **Jockey Club Stakes**, Newmarket.

May 5. **2,000 Guineas Stakes**, Newmarket.

May 7. **Doncaster Spring Handicap**, Doncaster.

May 8. **Chester Vase**, Chester.

May 15. **Musidora Stakes**, York.

May 16. **Mecca-Dante Stakes**, York.

RUGBY

May 5. **Middlesex Seven-a-Side finals**, Twickenham.

May 5. **Rugby League State Express Cup final**, Wembley Stadium.

SAILING

May 19-27. **NatWest Weymouth Olympic Week**, Weymouth, Dorset.

SQUASH

May 12, 13. **National League Championship finals**, Ilkeston, Derbys.

SWIMMING

May 26-28. **Sun Life British Olympic Trials**, Coventry, W Midlands.

TENNIS

May 21-27. **LTA Paddington International**, Paddington Sports Club, Castellain Rd, W9.

May 28-June 10. **French Championships**, Paris.

THE LONDON HILTON ROOF RESTAURANT. THE RESTAURANT ALL THE OTHERS LOOK UP TO.



Three hundred and eight feet above London you'll find some of the finest Haute Cuisine in town.

The menu is a gourmet's dream, graced by such specialties of the house as Foie Gras au Raisin de Muscat, Entrecôte Double à la Moelle and Turbotin à la Nage.

After which you can

LONDON HILTON ON PARK LANE

THE LONDON HILTON ROOF RESTAURANT. OPEN MON-SAT, 7:30PM. LAST ORDER 12:30AM. RING 01-493 7800.

dance to the strains of the Ray Ellington Band and Music Game.

Or simply gaze out onto one of the most spectacular views in the world.

For while other restaurants give you a view of the street, we give you the entire city of London by night.

ART

EDWARD LUCIE-SMITH



Angell's view of Covent Garden in the 18th century: English Rococo at the V & A from May 16.

THE VICTORIA AND ALBERT MUSEUM's major show for 1984 is a survey of English Rococo, subtitled "Art and Design in Hogarth's England", which opens on May 16. Thanks to the prevalence of Palladian country mansions (not to mention the proverbial sobriety of English taste) England is sometimes thought of as having been deeply resistant to Rococo extravagance. No artist is more English than William Hogarth, but he is also one of the leading European exponents of the style. Featured in the exhibition, in addition to Hogarth's work, are silver by Paul de Lamerie, Chelsea porcelain, Spitalfields silks and Chippendale furniture. The centrepiece of the show is a reconstruction of part of Vauxhall Pleasure Gardens, with Roubiliac's statue of Handel. See museum listings on p98 for details.

□ Until June 24 the National Portrait Gallery has an amusing exhibition based on its own photographic collection and that of dealer Jeremy Maas. It is a survey in pictures of the bustling Victorian art world. Here are images of the artists themselves, often dressed to fit the part (Walter Crane toggled up as Cimabué), plus portraits of their *entourages*: wives, mistresses, models, gallery-directors, dealers and print-sellers. The show also documents the surroundings in which they lived and worked.

□ Study exhibitions focused on a single masterpiece are more and more popular with the public. To mark the centenary of Max Beckmann's birth in 1884, the Tate Gallery is featuring, from May 16, his *Carnival of 1920*, the first of his many treatments of this theme as a symbol of the human condition. It is a major masterpiece of the art of the Weimar Republic.

GALLERY GUIDE

Galleries are closed on the bank holidays, May 7 & May 28, unless otherwise stated.

AGNEWS'

Albemarle St Gallery, Albemarle St, W1 (629 5176). Mon-Fri 9.30am-5.30pm, Thurs until 7pm. **Bernard Dunstan RA.** Work by a fine artist—the direct heir of Sickert. Until June 1. In the gallery at 43 Old Bond St: **Emma Sergeant**, portraits. Work by this young artist who won the National Portrait Gallery's annual competition in 1981. May 9-June 1.

BARBICAN ART GALLERY

Silk St, EC2 (638 4141). Tues-Sat 10am-7pm, Sun noon-6pm. Open May 7 & 28, noon-6pm. **Capital Painting.** Paintings collected by the City of London's business community as decoration for offices, as a reflection of a particular firm's activity or simply as good investments. Until June 10. £1, OAPs, students, unemployed, disabled & children 50p. Also, paintings & sculpture from the permanent collections of the Corporation of London.

BUILDING CENTRE

26 Store St, WC1 (637 1022). Mon-Fri 10am-5pm, Sat 10am-4pm. **British Architectural Drawings.** Includes a section of work by past architects—Pugin, Butterfield, Lutyens & Soane—as well as drawings by contemporaries James Stirling, Hugh Casson, Richard Rogers & Quinlan Terry. May 16-June 2.

FISCHER FINE ART

30 King St, SW1 (839 3942). Mon-Fri 10am-5.30pm. **Klimt & his World: Vienna 1900.** May 3-25.

GARTON & COOKE

9 Lancashire Ct, New Bond St, W1 (493 2820). Mon-Fri 9.30am-5.30pm. **Sir David Muirhead Bone (1876-1953).** Etchings, many showing buildings in the course of construction or demolition. May 8-June 1.

HAYWARD GALLERY

South Bank, SE1 (928 3144). Mon-Wed 10am-8pm, Thurs-Sat 10am-6pm, Sun noon-6pm. Open May 28. **English Romanesque Art 1066-1200.** Hugely ambitious show which tries to reconstruct the Norman civilization with the aid of rare objects from many museums. Until July 8. £2, OAPs, students, unemployed, children & everybody all day Mon, Tues & Wed 6-8pm, £1.

CHRISTOPHER HULL GALLERY

670 Fulham Rd, SW6 (736 4120). Tues-Fri 10am-6pm, Sat 10am-4pm. **John Craxton & Lucian Freud.** Early drawings by both artists from the time they shared a house in the 1940s. As a tease, the gallery is not disclosing which drawing is by which hand. Until May 19. **Flowerpot Art.** To coincide with the Chelsea Flower Show, flowerpots & jugs decorated by eminent contemporary hands—David Hockney, Andrew Logan & no fewer than 40 RAs. May 29-June 29.

NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). Mon-Sat 10am-

6pm, Sun 2-6pm. Open May 28. **Acquisition in Focus: Hélène Rouart in her Father's Study.** Degas's portrait of the daughter of one of his oldest friends. Drawings, sketches & pastels show how the composition evolved, plus a display of collectors' objects like those which appear in the painting, including the actual Millet drawing that was shown hanging on the wall. Until June 10.

NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552). Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm. Open May 28. **The Victorian Art World** (see introduction). Until June 24.

MICHAEL PARKIN FINE ART

11 Motcomb St, SW1 (235 8144). Mon-Fri 10am-6pm, Sat 10am-1pm. **Woodcuts** by Robert Gibbings & Vita Talbot, plus work by other print-makers of the 1920s & 1930s. Until May 18.

PHOTOGRAPHERS' GALLERY

5 & 8 Gt Newport St, WC2 (240 5511). Tues-Sat 11am-7pm. **Seeing People-Seeing Places.** Contemporary photographs from Ontario, Canada. Until May 19. **Britain in 1984.** May 25-June 23.

QUEEN'S GALLERY

Buckingham Palace, SW1 (930 4832). Tues-Sat 11am-5pm, Sun 2-5pm. Open May 7 & 28, 11am-5pm. **Kings & Queens.** Paintings, drawings, miniatures, sculpture & portrait medallions from the Royal Collection. Until Sept. £1, OAPs, students & children 40p.

ROYAL ACADEMY OF ARTS

Piccadilly, W1 (734 9052). Daily 10am-6pm. Open May 7 & 28. **The Orientalists: Delacroix to Matisse.** This documents the powerful appeal of the "mysterious East" to 19th-century sensibilities with a wide range of oils & watercolours. Until May 27. £2, OAPs, students, unemployed, disabled, children & everybody up to 1.45pm on Sunday £1.40. **216th Summer Exhibition.** The RA's annual bazaar & banquet. There are bound to be many mediocre works, but a perceptive visitor should discover some fine ones, too. A good place for spotting promising unknowns. May 19-Aug 19. £2 & £1.40.

SERPENTINE GALLERY

Kensington Gdns, W2 (402 6075). Daily 10am-6pm. Open May 7 & 28. **Anthony Caro.** 25 sculptures shown to celebrate the artist's 60th birthday, including pieces made from giant buoys found in Portsmouth dockyard. Until May 28.

SOUTH LONDON ART GALLERY

Peckham Rd, SE5 (703 6120). Tues-Sat 10am-6pm, Sun 3-6pm. **Martin Bloch,** retrospective. Until May 3. **Mario Dubsky: Paintings & Draw-**



Walter Crane as Cimabué: Victorian Art World at National Portrait Gallery.

ings, 1973-84. Mario Dubsky changed from abstraction to figuration during the 1970s. This retrospective of a decade includes a few examples of his abstract work, plus the powerful figure studies he is now doing. May 18-June 21.

TATE GALLERY

Millbank, SW1 (821 1313). Mon-Sat 10am-6pm, Sun 2-6pm. Open May 28. **The Pre-Raphaelites.** The most complete survey of its kind ever mounted, it includes nearly all the famous Pre-Raphaelites but with an emphasis on the hard-edged style of the 1850s. Sponsored by Pearson. Until May 28. £2, OAPs, students & unemployed £1, children under 12 free. Open Tues until 7.50pm. **Cedric Morris.** A memorial of about 100 paintings, many celebrating Morris's beautiful garden & the irises he grew. Until May 13. **Turner & the Human Figure.** Until July 15. **Beckmann's Carnival 1920** (see introduction). May 16-July 9.

WARWICK ARTS TRUST

33 Warwick Sq, SW1 (834 7856). Wed-Sun 10am-5pm. **English Expressionists.** Includes paintings by Gillian Ayres, John Hoyland & Albert Irwin. May 2-June 10. Voluntary donation £1.

Out of town

FITZWILLIAM MUSEUM

Trumpington St, Cambridge (0223 69501). Tues-Sat 10am-4.50pm, Sun 2.15-4.50pm. Open May 28, 10am-4.50pm. **Flowers of Three Centuries.** A ravishing selection of 100 items from the Broughton Collection, the best collection of flower drawings in England, newly returned from a tour of museums in America. May 22-July 1.

MUSEUM OF MODERN ART

30 Pembroke St, Oxford (0865 722733). Tues-Sat 10am-5pm, Sun 2-5pm. **Robert Medley.** Retrospective of an artist who has been involved in most of the exciting art movements of the century. **Robert Mapplethorpe,** photographs. Both until May 20. **Tradition & Renewal: Post-war Painting from the German Democratic Republic.** It is perhaps surprising to find that East German artists pioneered the current Expressionist revival—that is, until one remembers that most of the original Expressionists were men of the left. **Henri Cartier-Bresson,** drawings & sketches. Both May 27-July 29.

SAINSBURY CENTRE

University of East Anglia, Norwich (0603 56161). Tues-Sun noon-5pm. **Alberto Giacometti: The Last Two Decades.** Sculptures, paintings, drawings & prints. Until June 17.

WINCHESTER GALLERY

Park Avenue, Winchester (inquiries to 0962 760846). Mon-Fri 11am-6pm, Sat, Sun, 2-6pm. **Max Ernst: Sculpture for Wearing.** 24 pieces of sculptural jewelry in 24ct gold. Also a complete set of the silver figures made by Ernst, graphics works & illustrated books. Apr 27-May 27.

CRAFTS

BRITISH CRAFTS CENTRE

43 Earlham St, WC2 (836 6993). Mon-Fri 10am-5.30pm, Thurs until 7pm, Sat 11am-5pm. **Containers by Bookbinders.** Innovative work by binders including Faith Shannon, David Sellar & Trevor Jones. Until May 5. **Richard Slee,** ceramics; **Katherine Virgils,** textiles. May 11-June 9.

CLARENDON GALLERY

139 Portland Rd, W11 (229 5639). Daily 11am-6pm. Open May 7. **Empathy.** Mixed crafts show including knitwear by Anne Fewlass, hats by Sue Freeman, weaving by Geraldine St Aubyn Hubbard, pots by David Lloyd-Jones & wood turned by Bert Marsh. May 4-14.

CRAFTS COUNCIL

11 Waterloo Pl, Lower Regent St, SW1 (930 4811). Tues-Sat 10am-5pm, Sun 2-5pm. **Ethel Mairet: A Weaver's Life.** Textiles hand-woven by Mairet often using hand-spun & natural-dyed fibre. Also ephemera, writings & photographs. Until May 27.

ST BRIDE PRINTING LIBRARY

St Bride Institute, Bride Lane, EC4 (inquiries to 254 3745). Mon-Fri 10am-5pm, May 8 & 15 noon-8.30pm. **Contemporary British Lettering.** Slate & stone inscriptions including pieces by David Kindersley & Will Carter; calligraphy by Donald Jackson, Ann Hechle, Sara Midda & others. May 8-16.

Relax at Portsonachan

A holiday at Portsonachan is fishing, boating, bird-watching, stalking or just walking. It's a cosy, family-run hotel deep in the Western Highlands and set in an area of unparalleled scenery, teeming with wildlife. Yet it's easily accessible from the main Highland routes and its location on the south side of Loch Awe makes it a perfect area for sightseeing.

A holiday at Portsonachan is warmth and personal attention. It's a snug bar and adventurous cooking, with vegetables and herbs from the garden, fish and game from hill, sea and loch, all combined in traditional recipes with a personal touch.

Above all, a holiday at Portsonachan is peace and quiet; and time to do what you want to do. For more details, telephone or write to Mrs C. Trotter

Portsonachan Hotel

Lochaweside, by Dalmally, Argyll PA33 1BL. Tel: Kilchrenan (086 63) 224



INDEPENDENT SMALL HOTELS Farms, Inns and Restaurants.

Most are attractive Country Houses in private grounds; others are central to historic towns like Bath and Rye. You can choose a peaceful Farm, a friendly Inn or the quiet comfort of a small Hotel. All offer exceptional value and in every case the proprietor will be your host. Special P.L.A. terms and free insurance are provided. For a full-colour

Brochure & Voucher please send £1

to P.L.A. Hanley Castle, Worcs, England.

Passford House Hotel

MOUNT PLEASANT,
near LYMINGTON,
HAMPSHIRE
Tel: (0590) 682398

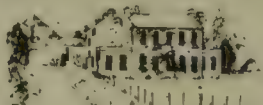
*** R.A.C. Ashley Courtney Egon Ronay rec. A.A. ***
B.T.A. Commended

"The Hotel on the Edge of
the New Forest"



This very special Country Hotel, delightfully situated in 10 acres of its own grounds, 4 miles from the sea. Regency Style Restaurant English and French Cuisine. 50 attractive bedrooms plus 2 suites, all complete with bathrooms and showers, colour TV radio and telephone. Facilities include Sauna, Hard tennis court, Putting, Croquet, Heated Swimming Pool (in Season), Games Room. Riding Stables and Yachting nearby.

Coloured Brochure with
pleasure. Mini Break 2 days
from £48.00 p.p. until May.



Self-catering par excellence

Ideal for every type of holiday. Short breaks.
Open all year. Superb centrally heated
apartments & cottages for 2-9 in historic

Salkeld Hall

Little Salkeld · Penrith · Cumbria
Children welcome
For brochure Tel. 0768 81 618

BOOK PUBLISHER invites AUTHORS
to send manuscripts for publication on
subsidy terms. All categories considered
including POETRY, and NEW AUTHORS
are welcome.

MERLIN BOOKS LTD.

East Hill, Braunton, Devon EX33 2LD.
Tel: (0271) 812117.

POLRAEN COUNTRY HOUSE
HOTEL
SANDPLACE, LOOE
CORNWALL PL13 1PJ
Telephone: Looe 3956



PETER & JOYCE ALLCROFT

request the pleasure of your company at their 18th
century former Coaching Inn, situated in a peaceful
valley, 2 miles from Looe. Excellent cuisine, using
locally grown vegetables, & locally made bread.

Licensed bar

PLAN YOUR SUMMER
HOLIDAYS NOW

Reductions for Children

We also take mid-week bookings

Bed, Breakfast & Evening Meal.

Write or telephone for a brochure.

Your comfort is our speciality



LODORE SWISS HOTEL

AA ★★★★★ RAC

Keswick: Cumbria
Telephone (059684) 285

- ★ Ideal situation on Lake Derwentwater
- ★ Heated Indoor & Outdoor Pools
- ★ Squash, Tennis, Children's Nursery
- ★ Full range of Fitness, Health & Beauty Treatments
- ★ Internationally acclaimed cuisine & service
- ★ Dinner, Bed & Breakfast £35 pp, p day

LAKELAND'S ONLY 4 RED STAR HOTEL
(awarded by the AA for "outstanding
merit")



BRIEFING

SHOPS

MIRANDA MADGE



If I were given charge of a young man endowed with a streak of dandyism and asked to kit him out for a summer season in high society, I would suggest a visit to Jermyn Street, preferably between May 14 and 19 during the street's annual festival.

First stop would be **Turnbull & Asser** (930 0502) to bespeak a set of made-to-measure shirts. The initial order has to be for a minimum of six, thereafter they keep your personal pattern and you can order by phone in any quantity. There are thick sample books of silks, cottons and Viyella to choose the fabric from—silk is extravagant at about £90 a shirt, cotton is about £42 to £55. Here, too, you can inspect silk cravats with bold polka dots at £15, indulge in a pair of woolen Argyll socks in pink, cream and navy (£12) and dash downstairs to admire one of the last siren suits the firm made for Churchill in rich green velvet.

We would move on to **Dunhill's** (499 9566) to find a thick cotton cricket sweater (£45) and a suave silk blazer in navy, gold and beige stripes (£300), both from the new Day at the Races collection, then linger to look at stylish lighters, watches, luggage, belts and to buy a Dunhill fountain pen in textured gold casing (£99).

Fortified by a Wall's ice cream offered free during the festival from an old-fashioned "Stop me and buy one" cart, we would head for **Bates** the hatters (734 2722). The shop is narrow and crammed with hats of all descriptions—triblys, fedoras, eight-piece caps, deerstalkers, panamas and even a few pieces of military headgear from the Napoleonic wars. Binks, a leonine stuffed cat who was a much-loved resident from 1921 to 1926, now presides from a glass case with a miniature topper set at a rakish angle and a cigar in his mouth. In preparation for Ascot we would procure a grey top hat (£75) and for Henley a sturdy boater (£25).

A few doors down is **Ivan's** (734 1370) where we would select a shaving brush, taking care to look for those with full heads of the soft, white hair from the belly of a badger. Prices range from £7.50 to £295 for a brush with an ivory handle.

Shaving soap in a turned wood bowl (£4.15) is supplied by **Floris** (930 2885) which has disguised its interior to look like an Ascot marquee of 1908. Staff who look as if they have stepped out of *My Fair Lady* are distributing free samples of lovely Floris fragrances—lime, moss rose and lily of the valley among them.

My ward thinks he would like to take up smoking a pipe so we would visit **Astleys** (930 1687) to learn the finer points about briar pipes, which are made from the dense old roots of a variety of heather. Prices are set according to the aesthetic pleasure given by the beautiful graining of the wood and a really good pipe is to be had for £150 or £200. The cheapest model is a small Atlantic briar for £18.

At the west end of the street we would watch a demonstration of cigar rolling at **Davidoff's** (930 3079) and visit the specially humidified room where hand-made cigars are kept. Here a single cigar could cost you a frightening £11 or £12.

By now quite exhausted we would stray into **Charles de Temple** (499 3639) on the corner of the Piccadilly Arcade to buy a 50p raffle ticket, dreaming that one of us will win the 18ct nugget of gold which de Temple will fashion into one of his pieces of glamorous jewelry. The shop is transformed for the week into a casino with roulette wheels and green baize and we would spend some time gloating over a stunning string of pearls; each one partially wrapped in gold, goblets with crustacean ornament by Jocelyn Burton and delicate, painted silk scarves.

COUNTER SPY

□ **Liberty** in Regent St (734 1234) are true to their traditions in their latest collection of furnishing fabrics, which they call the East India Collection. These are glazed cotton chintzes inspired by 17th-century lacquer or Oriental designs, 18th-century chinoiserie and early 19th-century English fabrics. The colours are rich and subtle—very "Liberty"—and there are nine designs and 45 colourways from which to choose.

Irresistible is **Opium**, in which a splendid dragon cavorts among clouds set between formal borders. This design lends itself particularly well to making a bedcover. Liberty will do this for you, slightly padding the main feature of the design if desired to give three-dimensionality.

I also liked **Suki**, a formal arrangement of paeonies and cherry blossom in a jar and bowl, again set within borders; **Keswick**, an all-over pattern of roses, anemones and other flowers; and **Santana**, with exotic flowers and shrubs growing to provide a vertical design. The chintzes are 135-138cm wide and cost £12.50 a metre.

□ Those who, with faint memories of plastic daffodils given away in boxes of soap powder, consider artificial flowers both crude and repellent, may well be converted by the sight of the products of **Belle Fleur** at 15 Montpelier Street, SW7 (589 2734). They import fabric flowers from all over the world, specializing in trees and shrubs. In these, fabric foliage is grafted on to real wood trunks and twigs, blossoms such as camellia, magnolia or cherry sometimes being added. There are many flowers, too, for conventional arrangements for the buyer to make, or the shop will make up bouquets for you. Among the flowers we saw, freesia, paeony, forsythia, petunia and cornflower were particularly attractive. Individual blooms cost from 55p (for a rosebud). Trees and arrangements are from £12.50—not really expensive: a decent bunch of fresh flowers costs £6 or so.

BRIEFING

HOTELS

HILARY RUBINSTEIN



What distinguishes a hotel with a restaurant from a restaurant with rooms is sometimes hard to fathom. It may be just a marketing consideration. At other times residents in the latter category are short-changed because of the priority given to visiting gourmets; public rooms are often inadequate, for instance, in the mealtime rush-hour. But you can expect really comfortable accommodation at all the establishments listed below as well as a standard of cooking well above the hotel average.

Cornwall can lay claim to one of the finest restaurants with rooms in Britain, a winner of the accolade for that class in *The Good Hotel Guide's* César awards this year. **Riverside** at Helford is owned by George Perry-Smith who, with Heather Crosbie, first made his name in the 1950s and 1960s at that other fine restaurant, *The Hole in the Wall* in Bath.

Helford is an enchanting picture-postcard village on a tidal creek of the Helford River estuary. *Riverside* has only six bedrooms, in two whitewashed cottages on the waterfront; they are quite simple with pine furniture and Mexican-style striped bed covers, but all have bathrooms and some have television. There is a residents' lounge and a bar. No cooked breakfasts, but a generous Continental one with the best of ingredients—home-made croissants and marmalade, fresh fruit salad, large juicy prunes, generous pots of tea and coffee. Light lunches and picnics are provided for residents if required. The set-price dinner (on Sunday and Monday only residents are served) includes some outstanding fish dishes. Ingredients are of the highest quality, and the cooking, after the style of Elizabeth David, is dependably inventive.

A restaurant serving exotic French meals in a remote situation in the Wye Valley in Wales might seem unlikely but the Jackson brothers, John (formerly *sonnellerie* at Le Gavroche in London) and David have created just that in **The Crown at Whitebrook** in Gwent, Wales. One of David's specialities is duck, the breast poached in Pineau des Charentes, the leg diced and braised with mushrooms, onions and cream, both put in a pastry case topped with a purée of apricots with a wine and cream sauce. Many other complex and exciting dishes are on the menu. The eight bedrooms in this 17th-century inn are small, prettily furnished and most have bathrooms.

At East Buckland in Devon, **Lower Pitt Restaurant and Guest House** has three bedrooms (one with bath, two with shower), a lounge, bar and 2 acres of grounds. Sandy beaches are within easy reach, and this is a good centre for exploring Exmoor—maps are provided in the bedrooms. The 16th-century farmhouse with low doorways and ceilings and log fires is extremely cosy, and Mr and Mrs Lyons are the most welcoming of hosts. Local venison casserole in red wine and partridge in port are served at the appropriate time of year.

Salisbury House at Diss in Norfolk is another three-bedroomed establishment (one has a bath, two have showers). On a

rather drab road a mile out of the delightful small town, it is a Victorian building in an acre of gardens, with a croquet lawn and pond for ornamental ducks. There are two sitting rooms, plenty of alcoves for secluded pre-dinner drinks, and a conservatory. The collection of fans is a memento of the former ballet career of maître d'hôtel, Jonathan Thompson. Chef Anthony Rudge, a former Michelin inspector, provides delicious four-course dinners, and at breakfast excellent home-made bread and croissants are served.

Grafton Manor, an imposing Tudor manor house in Bromsgrove 10 miles north of Worcester, was originally owned by the Earl of Shrewsbury. Public rooms are large, with high ceilings, and luxuriously comfortable. The dining room has a chandelier, grand piano, oil paintings and velvet curtains; the five bedrooms and suite are equally luxurious with many extras.

The Manor is very much a family concern with John Morris in the kitchen assisted by wife and daughter, June and Nicola, and son Stephen in front of house. The Morrises grow herbs for the hotel and for commercial use, and skilful use of herbs is one of the features of the cooking. The generous five-course meals start with excellent soups, and vegetables are abundant and beautifully cooked; English cheeses and fruit sorbets are served; house specialities are whisky steamed pudding and prune and Armagnac tart; bread, cheese biscuits, and chocolates to go with coffee in the Great Parlour are all home-made.

□ **Riverside**, Helford, Helston, Cornwall (032 623 443). Double room £47-£50. Dinner £19 (with 10 per cent reduction for residents).

□ **The Crown at Whitebrook**, near Monmouth, Gwent (0600 860254). Bed and breakfast £18 per person; *demi-pension* £32, with reductions for stays of two or more days. Dinner about £15.50.

□ **Lower Pitt Restaurant and Guest House**, East Buckland, Barnstaple, Devon (059 86 243). Dinner, bed and breakfast £22 per person. *A la carte* dinner about £10.

□ **Salisbury House**, 84 Victoria Road, Diss, Norfolk (0379 4738). Double room with breakfast £35.50, single £30.50. Dinner £14.50.

□ **Grafton Manor**, Grafton Lane, Bromsgrove, Hereford and Worcester (0527 31525). Double room with Continental breakfast £55 (single occupancy £40). English breakfast £3.75 extra. Dinner £15.

The above tariffs are per person and include VAT. They include service at *Riverside*. At the others service is left to the discretion of guests.

Hilary Rubinstein is editor of *The Good Hotel Guide*, published annually by the Consumers' Association/Hodder's, price £7.95. The *Guide* would be glad to hear from readers who have recent first-hand experience of any unusually good hotels. Reports to *The Good Hotel Guide*, Freeport, London W11 4BR.

Frensham Pond Hotel



AN ENCHANTING ENGLISH EXPERIENCE

- ★ Romantic lake side setting.
- ★ Surrounded by the peace and tranquility of National Trust parks and woodlands.
- ★ Elegant and relaxing decor and furnishings with log fires and candlelit restaurant.
- ★ Quality cuisine and wines with professional and sincere service.
- ★ Special weekend rates.

CHURT, FARNHAM, SURREY GU10 2QB.
Telephone Frensham (025125) 3175.



Spend this summer in quiet luxury at a country mansion set in sub-tropical gardens sloping to the sea. Excellent food and wine. Write or phone now for reservations and free colour brochure.

Mansidwell Hotel

MAWNAN & FALMOUTH CORNWALL
Tel: (0326) 250340

ANCESTORS TRACED WORLDWIDE

Our free booklet describes, services, fees and portfolio presentation

Ancestral Research Service
8 Meyrick Road, Stafford (IL)
ST17 4DG
England. Tel. 0785-41253 (24 hrs)

For a few days of pure pleasure—come and stay in our family-run, Guide(s) recommended hotel.

Superb food.

Idyllic surroundings.

Brochure.

The Old Vicarage

COUNTRY HOUSE HOTEL AND LICENCED RESTAURANT
Witherslack, near
Grange-over-Sands, Cumbria.

NO RESERVATIONS
Telephone Witherslack (044552) 351

Stonefield Castle HOTEL



In an elevated position with fantastic views over Loch Fyne Stonefield Castle sits in 50 acres of beautifully wooded gardens only two miles from Tarbert, one of Scotland's attractive fishing villages. The 34 comfortable, well-appointed bedrooms retain the original dignity and character of this charming baronial home. The spacious dining room (Egon Ronay rec.) is complemented by the panelled cocktail bar, two comfortable lounges and peaceful library. Stonefield castle amenities include Sauna and solarium, open-air heated swimming pool, tennis court, putting green, children's playground, games room, yacht moorings, sea loch fishing and there are five golf courses within easy reach; also riding and pony-riding facilities nearby.

At Stonefield Castle Hotel you are assured of a memorable holiday—a pleasure to anticipate and a delight to look back upon

The Manager: STONEFIELD CASTLE HOTEL
Tarbert, Loch Fyne, Argyll PA20 8TA. Telephone: (08462) 207/668

THE MARLBOROUGH AT IPSWICH

A.A. 3 Star and Rosette. Egon Ronay. Red "M" Michelin Guide. B.T.A. Commended

This very special Hotel is one of the most recommended in East Anglia.

The beautiful Victorian Restaurant overlooking lovely floodlit gardens holds the coveted A.A. Rosette for outstanding food and service and has recently been awarded a Red "M" in the Michelin Guide, one of only 14 hotels in the country.

Luxurious bedrooms all with bath, individually decorated with every comfort and many extra touches.

Weekend rates £18.00 per person per night (including Bank Holiday Mondays) including Full English Breakfast and Early Morning Tea.

Normal tariff £36.00 per night including Full English Breakfast.

For Brochure ring (0473) 57677.

THE MARLBOROUGH AT IPSWICH
—IPSWICH, SUFFOLK—

Avonside Hotel



WYRE PIDDLE ON EDGE OF COTSWOLDS

"An Outstanding little hotel"

—TRAVELLERS' BRITAIN

Situated in delightful riverside setting overlooking River Avon and Bredon Hill. All bedrooms with bath en suite and colour television. Attractive swimming pool.

Special spring breaks tariff—ideal touring centre.

Write or telephone for colour brochure.
A.A.★ AVONSIDE HOTEL RAC★
WYRE PIDDLE, NEAR PERSHORE
WORCS. TELEPHONE 0386 552654

A.A. RAC. EGON RONAY RECOMMENDED

Russell Hotel



Featured in Arthur Epton's guide "Travellers Britain" and described as a "find" our superb Victorian residence offers an outstanding restaurant and bedrooms with colour TV, Telephone and private bath/showers.

French gastronomic weekends offer an opportunity to both learn and sample some of the finest food and wine available—dates include 7/8 Sept., 28/29 Sept., 5/6 Oct., 24/25 Nov.

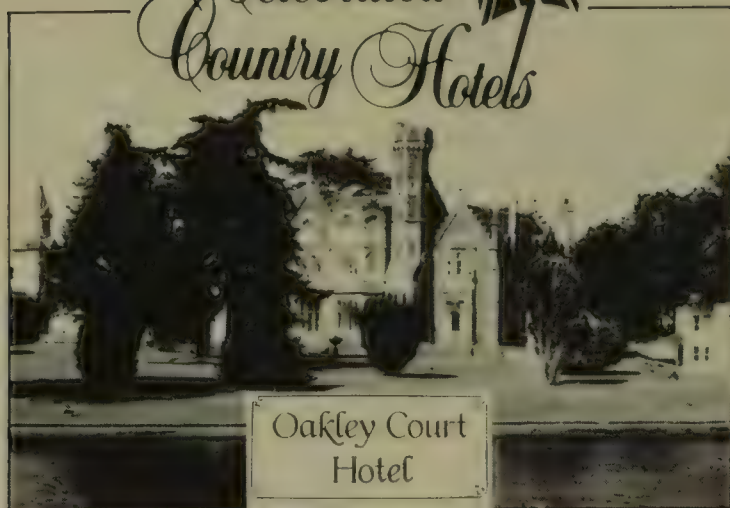
Prices from £71.90 per person

Hodgson's RESTAURANT

VALLEY DRIVE
HARRIDGATE
NORTH YORKS.

TEL: (0423) 500866

Celebrated Country Hotels

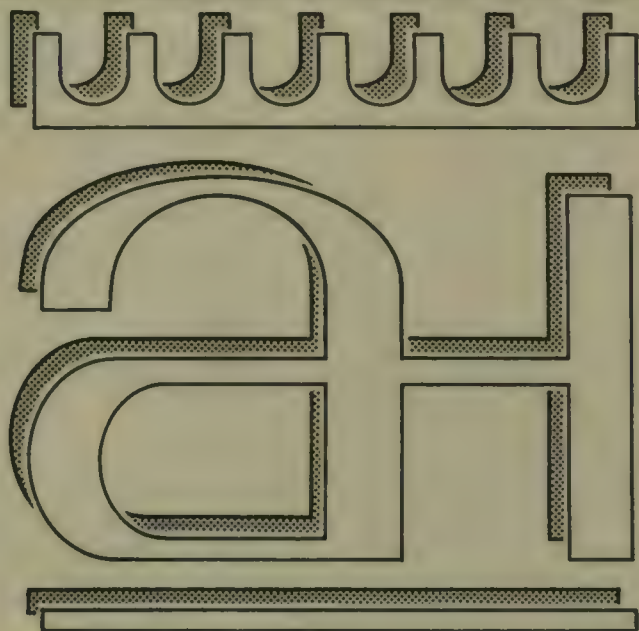


Oakley Court
Hotel

A piece of history in a historical part of Royal Berkshire, Oakley Court is a splendid Victorian Mansion set in a 35 acre estate bordering the River Thames. Emphasis is on luxury and quality, the service impeccable but discreet. There are 90 beautifully appointed bedrooms and excellent restaurant facilities featuring 'New French Cuisine and English Fayre' by our Master Chef. **Oakley Court Hotel, Windsor Road, Nr. Windsor, Berkshire SL4 5UR, England. Tel: 0628 74141**

For more information contact:- Sales Office, Celebrated Country Hotels, Oakley Court, Windsor Road, Nr. Windsor, Berkshire. Tel: 0628-37230

A member of Britain's Prestige Hotels AA 4 star
Egon Ronay highest rated hotel in the Thames and Chilterns.



Astir Hotel Company Inc.
...the quality hotels of Greece.

Ring 01 636 3227/636 0818

ASTIR HOTEL COMPANY INC.
208 Tottenham Court Road, London, W1P 9LA
Reservations: 01-636 3227 & 01-636 0818
Administration: 01-636 0817
Telex: 267040 NBGTCR G.
Prestel # 3441412

BRIEFING

RESTAURANTS

ALEX FINER



SOME RESTAURANTS are launched on a flurry of press releases, lavish parties and free lunches aimed at those in a position to win friends and influence people. Expectations aroused by public relations hype can, in my experience, be quickly dashed. It is often the discovery made more or less by chance that best sparks enthusiasm and ignites delight.

At least so it has proved this month. **Beau-Rivage Restaurant**, occupying small and very ordinary premises at the Kilburn end of Belsize Road, opened quietly about a year ago. Its décor is plain—checked tablecloths, and a few theatre posters on the trowelled rough plaster walls downstairs. But George and Helen Ng's menu and the display of fresh fish in the front window augured well.

I went in a party of four, each of whom ordered different dishes for both courses. No one was perverse enough to order one of the few meat dishes and our piscivorous mood was amply rewarded by the Mauritian-born, French-trained chef. We variously began with crab baked in a light puff pastry, *moules marinière*, seafood pancake with a creamy cheese sauce, and squid with garlic and herbs served sizzling hot. The starters were priced from £2 to £2.65 and the portions could have been mistaken for main courses. These, between £5.75 and £6.95, proved commensurately larger and equally delicious: halibut *meunière* with almonds, king prawns *provençale* on a bed of rice, and scallops served on spinach with a crab, cream and brandy sauce. My own *potée du pêcheur* comprised poached seabass, prawn, sole and halibut served in a clear fennel and garlic bouillon. I have not tasted better from the kitchens of Anton Mosimann or Jean Louis Taillebaud who both excel at this dish.

A selection of vegetables was £1.25 and salad 95p with one of each proving sufficient for the four of us and leaving room only for one shared sorbet and coffee served in a *cafetière*. With a reasonably priced wine-list, this gastronomic blow-out was under £15 a head.

Café Pelican, by contrast, opened to great fanfare earlier this year with a five-course dinner party for 200 guests. I declined that invitation but subsequently visited for a meal more suitable to review. I had been primed by a handout informing me that inspiration for the venture—"a magnificent 1920s style Art Deco café, guaranteed to excite the tastebuds and stir the emotions"—was a faded bar in the rue Vieille du Temple, Paris. I was duly impressed by the long, curved mahogany bar backed by mirrors and marbling but, more to the point, an admirable-sounding menu of *braserie* fare failed to deliver its promised excitement to the tastebuds. My fish soup followed by Toulouse sausages were undistinguished. My companion's lobster salad with mango and basil was served like a mushed avocado filling with an inappropriate garnish of grapefruit; it turned out to be crab which was not even on the menu. House wine is £3.95 and I hope the food and service improve to match the fine, large premises.

The huge window doors at **One Hampstead Lane** in Highgate remain as evidence of its recent conversion from car showrooms. The restaurant has an area reserved for non-smokers among 160 covers and offers a £9.95 set menu, a £6.95 post-theatre menu and a pre-8.30pm £4.95 children's menu as well as an *à la carte*. The best feature is that most main courses are cooked "*au feu de bois*" from which the set-menu steak and lamb chops emerged with credit. The tarts and flans on the sweet trolley proved tastier than the soup or deep-fried brie chosen as starters. The proprietor's planned expansion next door and on to a roof terrace seems, however, a trifle premature—with or without press releases and parties.

□ **Beau-Rivage Restaurant**, 248 Belsize Rd, NW6 (328 9992). Mon-Fri noon-3pm, Tues-Sun 6.30-11pm. cc Am Ex, Bc. □ **Café Pelican**, 45 St Martin's Lane, WC2 (379 0309). Daily 11am-1.30am. cc All. □ **One Hampstead Lane**, 1 Hampstead Lane, N6 (340 4444). Daily 12.30-3pm, Mon-Sat 7.30-11.30pm. cc A, Bc, DC.

GOOD EATING GUIDE

A changing selection of *ILN* recommended restaurants appears each month. Estimated prices are based on the average cost of a meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££ £20-35; £££ above £35.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx = American Express; DC = Diner's Club; A = Access (Master Charge); and Bc = Barclaycard (Visa). Where all four main cards are accepted this is indicated as CC All.

Brinkley's

17 Hollywood Rd, SW10 (351 1683). Mon-Sat 7.30-11.30pm.

John Brinkley achieves a high culinary standard in his small, pretty & unpretentious restaurant with its ceiling fans, skylight & *trompe l'oeil* flowers on the back wall of the patio. CC All £££

Café St Pierre

29 Clerkenwell Green, EC1 (251 6606). Mon-Fri noon-3pm, Mon-Sat 6.30-11.45pm, Sun 11.30am-3pm.

Fine food presented with flair, in pretty surroundings above a wine bar which offers much cheaper fare with less ceremony. CC All £££

Caravan Serai

50 Paddington St, W1 (935 1208). Mon-Sat noon-3pm, daily 6-11pm.

Delicately spiced Afghan food & attentive service in modest surroundings enhanced by tribal art & textiles on the walls. CC All ££

Chez Gerard

5 Charlotte St, W1 (636 4975). Sun-Fri 12.30-2.30pm, daily 6.30-11pm.

The châteaubriand or *côte de boeuf* are well worth sharing and it is fun to watch the chef salting a huge bowl of *frites* if you sit in the booths in the front room. Now further branches in Dover Street & Chancery Lane. CC A, Bc ££

Cuddeford's

20 Duke St Hill, SE1 (403 1681). Mon-Fri 11.30am-3pm, 5.30-7.30pm.

This wine bar under the false-ceilinged arches at London Bridge offers a choice of wine by the glass & a short menu with daily specials. CC All £

Dar Sor Stefano

16a Endell St, WC2 (836 7165). Mon-Fri noon-3pm, Mon-Sat 6-11.30pm.

Cosy, friendly Italian restaurant with decorated plates on the walls. Seafood pasta is good, copious & very fishy. CC A, AmEx ££

The Dorchester Grill Room

Park Lane, W1 (629 8888). Mon-Sat 12.30-3pm, 6.30-11pm, Sun 12.30-2.30pm, 7-10.30pm.

Chandeliers & tapestries grace an elegant dining room in which separate trolleys bearing bread, smoked salmon, roast sirloin, cheeses & desserts bring the best British food to your table. CC All £££

L'Escargot

48 Greek St, W1 (437 2679). Mon-Sat 12.15-2.30pm, 6.30-10.45pm.

The brasserie menu served on the ground floor is better value than the more extensive and expensive one served amid fine décor upstairs. CC All £££

Gay Hussar

2 Greek St, W1 (437 0973). Mon-Sat 12.30-2.30pm, 5.30-11.30pm.

Lively Hungarian restaurant with strong literary connexions. Hearty appetites an advantage, as well as a readiness to experiment with dishes of pressed boar's head, dumplings, saddle of carp & Transylvanian stuffed cabbage. CC None ££

The Hawelli

102 Heath St, NW3 (431 0172). Daily noon-3pm, 6-11.30pm.

Stylish Indian beyond the smoked glass window. Meat or vegetarian *thali* served in bowls on a large platter is particularly recommended. CC All ££

Hilton Roof Restaurant

Park Lane, W1 (493 8000). Mon-Fri noon-2.45pm, Mon-Sat 7.30pm-1am.

A magnificent help-yourself cold buffet figures on all three set-lunch menus, the cheapest of them £12 (including wine). An added attraction is the view over London. CC All ££

Ho-Ho

29 Maddox St, W1 (493 1228). Mon-Sat noon-3pm, 6-11pm.

Bustling Chinese with à la carte & set lunch menus convenient for Bond Street shoppers. Crispy Peking duck is recommended. CC All £

The Ivy

1 West St, WC2 (836 4751). Mon-Fri noon-2.30pm, Mon-Sat 6.15-11pm.

Space, comfort & plenty of old-world charm behind the leaded diamond windows. A £10.50 three-course lunch & dinner menu as well as a huge choice à la carte. CC All ££

Lal Qila

117 Tottenham Ct Rd, W1 (387 4570). Daily noon-3pm, 6-11.30pm.

Excellent Indian food in crowded but comfortable surroundings. Not a hint of flocked wallpaper. Strong on tandoori. CC All ££

Linda's

4 Fernhead Rd, W9 (969 9387). Mon-Sat noon-3pm, 6-11pm.

London's first Vietnamese restaurant, with menus from £4.95 to £11. Family-run, unsmart premises, often crowded. CC A, Bc, DC £

Maxim's de Paris

Panton St, SW1 (839 4809). Mon-Fri 12.30-3pm, Mon-Sat 6.30-11.45pm.

This London version of Maxim's won my "boldest experiment of 1983" award. High prices, fine food & sumptuous Art Nouveau décor. CC All £££

Le Metro

28 Basil St, SW3 (589 6286). Mon-Sat noon-3pm, Mon-Fri 5.30-10.15pm. Breakfast from 7.30am.

Cheerful basement wine bar with fine wine available by the glass & a particularly good short menu of fresh & inventive dishes. CC Am Ex £

The Nosherie

12/13 Greville St, Hatton Gdn, EC1 (242 1591).

Mon-Fri 8.30am-5.30pm.

Join a regular clientele and be mothered by waitresses serving a long Jewish menu including chopped liver, salt beef & lutkas, baked klopitz & kasha, & lockshen pudding. CC None £

The Restaurant

Dolphin Sq, Chichester St, SW1 (828 3207). Mon-Sat noon-2.30pm, 7-11.30pm.

Dine in Art Deco surroundings overlooking the Dolphin Square swimming pool. Inventive cuisine from the owner of Mon Plaisir. CC All ££

The Rossetti

23 Queen's Grove, NW8 (722 7141). Daily 12.30-3pm (Sun until 2.30pm), 7-11.30pm (Sun until 11pm).

An Italian pub/trattoria in St John's Wood. The restaurant area overlooks the split-level cocktail bar & combines standard Italian fare with an extensive & instructive wine list. CC All ££

Le Soufflé

Hotel Inter-Continental, Hamilton Pl, Hyde Park Corner, W1 (409 3131). Mon-Fri 12.30-3pm, Sun for brunch noon-4pm, daily 7-11.30pm.

Peter Kromberg's cuisine triumphs over the restaurant's brash, red-felted walls & Art Deco style. Sunday brunch is £14. A six-course special dinner is £22.50—about the same as three courses à la carte. Erratically priced wine list. CC All £££

Surprise

12 Gt Marlborough St, W1 (434 2666). Mon-Sat noon-3pm, 6-11.15pm, Sun 11.45am-3pm for brunch.

Smart décor for American-size sandwiches, American-style salad bar or regional favourites like cajun jambalaya, Texan lamb chop & chicken Maryland. Praise be, no hamburgers. CC All ££

Terazza Est

125 Chancery Lane, WC2 (242 2601). Mon-Fri noon-2.30pm, 6-11.30pm.

Part of the Mario & Franco chain, owned by Kennedy Brookes. Offers lavish business lunches downstairs & "spaghetti opera" upstairs in the evening—pasta plus live arias for £5. CC All ££

A STYLE OF DINING NOT SEEN IN LONDON FOR ALMOST A CENTURY.

Truffles
Since we threw open our doors we've created something of a nostalgic revival.

Everyone is flocking to Truffles, London's most sophisticated Edwardian Restaurant, where truffled dishes are the house speciality. One visit and you'll see and taste why. Haute cuisine and gracious living never go out of style.

Full à la carte menu
Set price business lunches

The Bakery

Downstairs from Truffles we've created an exciting new complex called the Portman Corner. Here you'll find The Bakery, where piping hot traditional fare is freshly baked in the oven which gives The Bakery its name.

Vol-au-vents, quiches, pies, cold cuts and hot dishes make it the ideal stop for a quick bite or a leisurely lunch.

Joints of roast beef give even more of a choice in the evening.

Open from 11am to 11pm.

THE PUB

For a pleasant drink in good company, why not join us at The Pub. Foaming pints of ale, lagers and a wide choice of wines and spirits, all served with that old fashioned sense of hospitality that makes the English pub famous the world over.

THE LIBRARY & READING ROOM

A haven of rest and quiet after a busy day in the West End. Silver service teas served throughout the afternoon.

TRUFFLES AND THE PORTMAN CORNER

The Portman Inter-Continental Hotel, 22 Portman Square, London W1. For reservations telephone (01) 486 5844.

SPORTS CARS FOR HIRE



MORGAN, RANGE ROVER
AND TR7, GOLF G.T.1.

SPORTSHIRE LTD.

Reece Mews, London SW7
01-589 6894/8309

GET YOUR BOOK PUBLISHED BY A
BRITISH
PUBLISHER WITH COUNTRYWIDE
DISTRIBUTION FACILITIES

Details from **NEW HORIZON Dept. ILN**
25 Station Road, Bognor Regis,
West Sussex.

IF YOU are considering buying a
new or used Audi or VW, please
contact the most effective dealer
"where service really means service"
WINDRUSH GARAGE, 57 Farnham
Road, Slough (North of Junction
6 on M4). Tel. 0753 33914.



Audi

WINDRUSH

SIR THOMAS LETHBRIDGE

With a team of valuation experts will
advise on all aspects of buying and sell-
ing works of art.

No Fee Payable

Enquiries and appointments, in strict
confidence to:

Sir Thomas Lethbridge, Honeymead,
Simonsbath, Minehead, Somerset.
Tel: 064-383-348

Office: 6 Arlington Street, St. James's,
London W1A 1RE.
Tel: 01-491 7450
01-499 6561
Telex: 8814810

WHO WERE YOUR ANCESTORS?

If you don't know the answers, contact the
experts in British and International family history.
Send brief details for our free brochure.

Ancestral Heritage Limited
Dept 4, Guild House, Albert Road South,
Southampton.
Tel: (0703) 37412.

BRIEFING

Whether you are offering Fine
Art, Superb Cuisine, Unusual
Gifts, or Luxury Hotels, **Briefing**
will reach your desired
audience each month.

Telephone:
ANDREE CACKETT
on 01-278 2345 ext 31



Birthday, anniversary
coming up? Give
someone a memory to
last a lifetime - an
original, excellently
preserved issue of **The**
Times (1836-1975),
Punch (1846-1963), **Edin-**
burgh Gazette (1793-
1968), **Sporting Chronicle**
(1881-1976), or **Mel.**
Office Weather Reports
(1907-1939, 1950-1959).
Dated the very day, or
week they were born.
£15.00 each.
0492-31195.

BRIEFING

OUT OF TOWN ANGELA BIRD

WINDMILLS AND WATER-MILLS, many restored to working order, string
bunting round their sails to celebrate Britain's first National Mills Day on
May 6. A useful guide to more than 200 mills is available from the Society
for the Protection of Ancient Buildings, 37 Spital Square, E1 6DY (£1.50
plus 25p postage and packing). Lincolnshire mills hold their own open
weekend on May 12 and 13 when about a dozen will be working and
enthusiasts will be on hand to explain the finer points of their operation. A
list of those open, including some in adjacent counties, is obtainable, with
sae, from Les Osborne, 75 Yarborough Road, Lincoln.

□ Quarry Bank Mill at Styal, near Manchester, holds a Georgian country
fair on May 20 (details below) as part of this year's bicentenary celebra-
tions. The cotton mill is run as a working museum. After the slow, quiet
process of spinning cotton on a drop spindle and weaving it on a hand-
loom, the noise in the next room, where the revolutionary power looms
and spinning mules work, is thunderous.

□ While the Queen visits Liverpool to open the huge International
Garden Festival on May 2, her own garden at Frogmore opens to the
public (see listings). Garden lovers are also recommended to browse
through the English Tourist Board's greatly expanded booklet, *A Cele-*
bration of English Gardens (£1.75 from bookshops).

EVENTS

May 2-Oct 14. **International Garden Festival.** 125
acres of gardens representing many different
countries; festival arena houses concerts & other
events. Liverpool. Daily 10am-dusk. £3.50, OAPs
& children £2. Brochure from Tourist Office, 29
Lime St, Liverpool.

May 4-20. **Brighton Festival.** Music & opera from
Poland, Ballet Rambert, & work of past local resi-
dents including Graham Greene, Frank Bridge &
Sir Roland Penrose. May 5, 10.30am. Festival of
Family Fun. Brighton, E Sussex. Details from
Marlborough House, Old Steine, Brighton (0273
29801).

May 9-20. **Newbury Spring Festival.** Performances
by the London Symphony Orchestra, City of
Birmingham Symphony Orchestra, Chilingirian
String Quartet & the Dolmetsch Consort, some in
local stately homes; art exhibitions; puppet shows.
Newbury, Berks. Details from The Granary, The
Wharf, Newbury, Berks (0635 49919).

May 10-13, 11am-6pm. **Living Crafts.** 150 crafts
demonstrated, including trumpet-making, model
cottages in clay, Victorian smoke-painting, book-
binding & the manufacture of cycle-racing shoes.
Hatfield House, Hatfield, Herts. £2.35, children
£1.55 includes admission to park & gardens.
House open Tues-Sat noon-5pm, Sun 2-5.30pm,
May 7, 28 open 11am-5pm. £1.05, children 65p;
new motor museum 40p & 35p.

May 12-14. **Etwall Well Dressings.** The eight wells
in & around the village are decorated with colour-
ful scenes composed of flower petals pressed into
clay backgrounds. Within this year's Heritage
theme is a floral view of the raising of the *Mary*
Rose. Etwall, nr Derby.

May 12-19. **Buxton 20th Annual Antiques Fair.** A
19th-century Gavioli fairground organ & a chess
table inlaid with local Ashford marble are among
items on display. Pavilion Gardens, Buxton,
Derbs. Daily noon-9pm, May 19 until 6.30pm.
May 12, 13 £2.50 including catalogue, OAPs,
nurses, students & children over 13 £1.50, then £2
& £1.

May 19, 11am. **Man v Horse Marathon.** 150
runners & 12 riders compete to cover a gruelling
course over 22 miles of hillside. Start Victoria
Wells Mountain Centre, Llanwrtyd Wells, Powys.
May 19, 20, 9am. **Biggin Hill International Air**
Fair. Arena events start at 10.30am, flying at
12.30pm. A gathering of De Havilland Moths & a
mass parachute jump in celebration of the 40th
anniversary of D-Day. Biggin Hill Airport, nr
Orpington, Kent. £4, OAPs & children £1.50; tick-
ets booked in advance by post or via Woolwich
Building Society offices £2.90 & 95p.

May 20, 11.30am. **Georgian Country Fair.** Dress
up in Georgian style & join the music & dancing to
be held in the meadow behind the mill (see intro-
duction). Quarry Bank Mill, Styal, nr Wilmslow,
Cheshire. 50p, children 25p. Mill open Tues-Sun
11am-5pm. £1.80, children £1.20.

May 20-June 2. **Malvern Festival.** Special tributes
to Elgar this year, the 50th anniversary of his



JOHN BANGAY

**Post mill at Wrawby, Humberside: working
on May 12 and 13 (see introduction).**

death, with orchestral, choral & chamber concerts;
associated programme of fringe events. Malvern,
Hereford & Worcs. Information from Tourist
Office, Winter Gardens, Grange Rd, Malvern
(06845 4700).

May 23-25, 7.30pm. **Alfred the Great.** Drama
enacted by the Cathedral Players in the nave of the
cathedral where the Saxon king is buried. The
Cathedral, Winchester, Hants. Tickets £2.50 &
£1.50 from Saxon Festival office, 2 The Close,
Winchester.

May 23-28. **John Wesley Festival.** Exhibition of
religious history, 18th-century concert, lectures &
open-air services in celebration of the British
founder of Methodism. A national trail has been
devised tracing some of the 250,000 miles Wesley
is estimated to have covered to deliver his ser-
mons. Lay-preacher Richard Pater follows some
of it on horseback, arriving in Calderdale during
the festival. Calderdale, W Yorks. Information
from Tourist Office, Piece Hall, Halifax, W Yorks.
May 24-26, 7.30pm. **Pageant of Worcester**
Cathedral. A theatrical tribute to the 900 years of
the cathedral's life. The Cathedral, Worcester.
Tickets £2 from 8 College Precincts, Worcester
(0905 25174).

May 25-June 10. **Bath Festival.** Following a theme
of Mazes & Labyrinths, events include Tippet's
opera *The Knot Garden*, the building of a maze in
the centre of Bath, & an exhibition of the work of
Michael Ayrton; concerts in country churches,
National Trust properties, Wells Cathedral &
Bath Abbey; garden tours; children's events. May
25-28, Contemporary Art Fair. Bath, Avon. In-
formation, 1 Pierrepont Pl, Bath (0225 63362).

May 26-28, 10am-6pm. **West Midlands Expo 84.**
The public days of this show of industry & com-
merce include fashion & aqua displays, military
bands & an air display with the Red Arrows & two
visiting Concorde to celebrate the opening of the
nearby airport's new terminal & its revolutionary
MAGLEV transport system. National Exhibition
Centre, Birmingham. Approx £2.50, OAPs &
children £1.25.

May 26-28. **Pilgrimage Walk.** Six or seven differ-
ent routes following historic drovers' ways con-
verge on Fountains Abbey, Britain's largest mon-
astic ruin, on May 28 for a service at 4.15pm. The
three-day pilgrimage aims to raise money towards
the £1 million needed to restore the surrounding
18th-century garden & park. Participants may do
any or all of the days, each of which covers about
12 miles. Entry forms from Fountains Abbey
Appeal, Fountains Hall, nr Ripon, N Yorks
(076586 337).

May 26-29, 10am-6pm. **Wessex Craft Show.** 140
exhibitors show such crafts as rug-making, sheep-
shearing, bee-keeping & dry-stone walling. Brea-
more House, nr Fordingbridge, Hants. £1.50,
OAPs & children 80p. The Elizabethan house, its
countryside museum containing *The Sunday*
Times's winning maze design, old machinery &
rare breeds of farm animals are open Tues-Thurs,
Sat, Sun & bank holidays 2-5.30pm. £1.50,
children 80p; from June 1, £2 & £1.

May 27, 28, 11am-5pm. **English Civil War**
Pageant. In a "major muster" of the Sealed Knot
society, 2,500 participants re-enact the 1643 Battle
of Seacroft Moor. Maypole, Morris & country
dancing, mumming plays & strolling entertainers.
Roundhay Park, Leeds, W Yorks. £1.50, OAPs &
children £1, family ticket £4. Proceeds in aid of Dr
Barnardo's homes.

May 31-June 3. **Dickens Festival.** Events begin
with a Dickensian parade at 11.15am; concerts,
music-hall, magic lantern & marionette shows; lec-
tures, readings & tours. Rochester, Kent. Infor-
mation from Tourist Office, Eastgate Cottage
High St, Rochester (0634 43666).

GARDENS

Exbury Gardens. 200 acres of woodland gardens
with azaleas, rhododendrons, maples & camellias.
Exbury, nr Beaulieu, Hants. Mon-Fri 1-5.30pm,
Sat, Sun & bank holidays 10am-5.30pm. £1.50,
children 80p; May Sun & bank holidays £2 & £1.
Frogmore Gardens. Only chance of the year to visit
these large royal gardens with lake & trees. Also
open is the copper-roofed Royal Mausoleum,
burial place of Queen Victoria & Prince Albert.
Windsor Castle, Berks. May 2, 3, 11am-7pm. 60p,
children 15p.

The High Beeches. 16 acres of bluebells, rhododen-
drons, magnolias & water gardens. Handcross, W
Sussex. May 7 & 28, 10.30am-6pm. £1.20,
accompanied children free.

Knightsayes Court. Bulbs, shrubs, formal terraces
overlooking the Exe valley. Richly decorated Vic-
torian house by William Burges with newly re-
stored library ceiling. Bolham, nr Tiverton,
Devon. (See article on p65.) Daily, garden 11am-
6pm, house 1.30-6pm. Garden £1.30, children
65p, house & garden £2 & £1. May 10, Guided
tours of propagating area & garden.

Wood Croft. Woodland garden with magnificent
rhododendrons, planted by the late Prof Geoffrey
Blackman. Bluebells, bog garden & many varieties
of primula. Foxcombe Lane, Boar's Hill, Oxon.
May 27, 2-6.30pm. 50p, children free.

ROYALTY

May 4. **The Queen Mother** attends the Silver Jubi-
lee celebrations of the De Havilland Aircraft
Museum Trust & opens the new hangar at Salis-
bury Hall, Hatfield, Herts.

May 14. **Princess Anne**, Patron of the Home Farm
Trust, opens Lympne Place. Nr Hythe, Kent.

May 16. **The Queen**, accompanied by the **Duke of**
Edinburgh, opens the Grafton Shopping Centre &
visits Emmanuel & Jesus Colleges, Cambridge.

May 24. **The Queen Mother** opens the Maritime
Museum, Aberdeen.

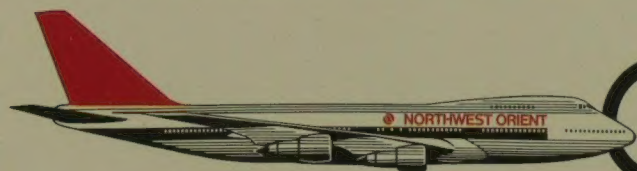
May 30. **The Queen**, accompanied by the **Duke of**
Edinburgh, opens the new terminal at Birmingham
Airport & visits the Expo 84 Exhibition at the
National Exhibition Centre.



People who know luxury

On Northwest Orient 747 flights from Europe to the USA, Regal Imperial service puts *extra* luxury into First Class and Executive Class travel. *Extra* personal attention from advance seat selection at time of booking, through separate check-in at departure to priority baggage delivery on arrival . . . *extra* choice

and *extra* quality in the cuisine and the selection of wines and drinks . . . *extra* elegance and comfort in the style of travel . . . *extra* value for your money. Our unique Regal Imperial service – one of the *many* good reasons why people who know, go Northwest Orient. *For reservations, see your travel agent or contact us.*



NORTHWEST ORIENT

The American winner

Northwest Orient Airlines
49 Albemarle Street, London W1X 3FE
Tel: (01) 629 5353 Telex: 266658

Caledonian House, 10 Buchanan Street,
Glasgow G1 3LB Tel: (041) 226 4175 Telex: 777159
Manchester Tel: (061) 499 2471

To . . . Anchorage • Atlanta • Billings • Bismarck • Boston • Bozeman • Chicago
Cleveland • Dallas • Denver • Detroit • Edmonton • Fairbanks • Fargo • Ft. Lauderdale
Ft. Myers • Ft. Worth • Grand Forks • Grand Rapids • Great Falls • Helena • Hollywood
Honolulu • Kansas City • Las Vegas • Los Angeles • Madison • Miami • Milwaukee
Minneapolis • Missoula • New Orleans • New York • Newark • Omaha • Orlando
Philadelphia • Phoenix • Pittsburgh • Portland • Rochester • St. Louis • St. Paul
St. Petersburg • San Diego • San Francisco • San Jose • Seattle • Spokane • Tacoma • Tampa
Tucson • Washington D.C. • West Palm Beach • Wichita • Winnipeg . . . and the Far East



"How would you like
your Daimler Limousine sir?"
"Oh, rare, I think"

He who orders Daimler Limousine from Kenning displays impeccable taste. Elegance of coachwork, a distinctive fluted radiator with golden monogram, matched burr walnut veneers and hand-stitched leather all proclaim a quality that has long been acknowledged the world over and is unmistakably Daimler.

Extensive handcrafting results in the interiors of "standard" Daimler Limousines being not quite alike. When it comes to personalising your Limousine even further, the possibilities are extensive.

Discuss with Kenning just the colour combination you require. Perhaps velvet-style upholstery with matching curtains and floor covering? A cocktail cabinet with television receiver, radio telephone, and fold-away writing table are among the many options open to you. One constant factor among Daimler Limousines is excellence of engineering, offering swift yet hushed travel. For the rest, each Daimler Limousine is a rare thing, expressing its owner's individuality with style and dignity.



KENNING
FLEET SALES DIVISION

For further details and demonstration please contact:

Gordon C White Manor Offices Old Road Chesterfield S40 3QT England Telephone: 0246 77241



YOU CAN WITH KENNING!